DOCTOR WHO

A MARVEL MONTHLY 35P

JULY No: 54

THE DOCTOR WHO ARCHIVES PRESENT
TOMB OF THE CYBERMEN

SPECIAL
PATRICK
TROUGHTON
ISSUE

STAR PROFILE ON
PATRICK TROUGHTON

PHOTO-FILE ON NEW COMPANION
JANET FIELDING

DOCTOR WHO EPISODE GUIDE
DALEK MASTER PLAN to
THE GUNFIGHTERS

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DOCTOR WHO

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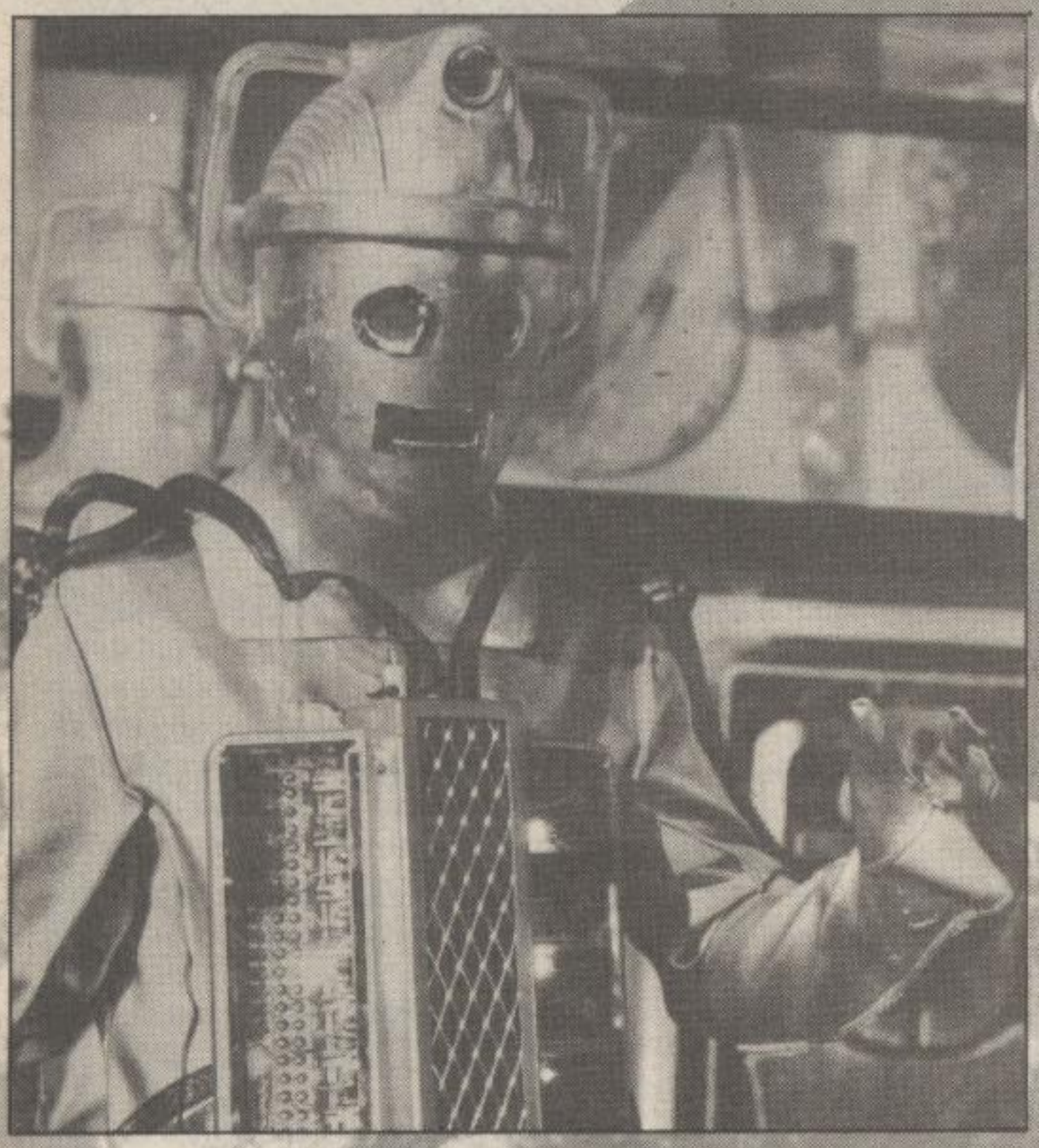

The Doctor Who Archives present a feature on the 1967 adventure, which featured Patrick Troughton, Deborah Watling and Frazer Hines.

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This month we turn the spotlight on some of the most famous foes and aliens featured during the reign of the second Doctor.

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We look back over the three years of Patrick Troughton Doctor Who adventures.

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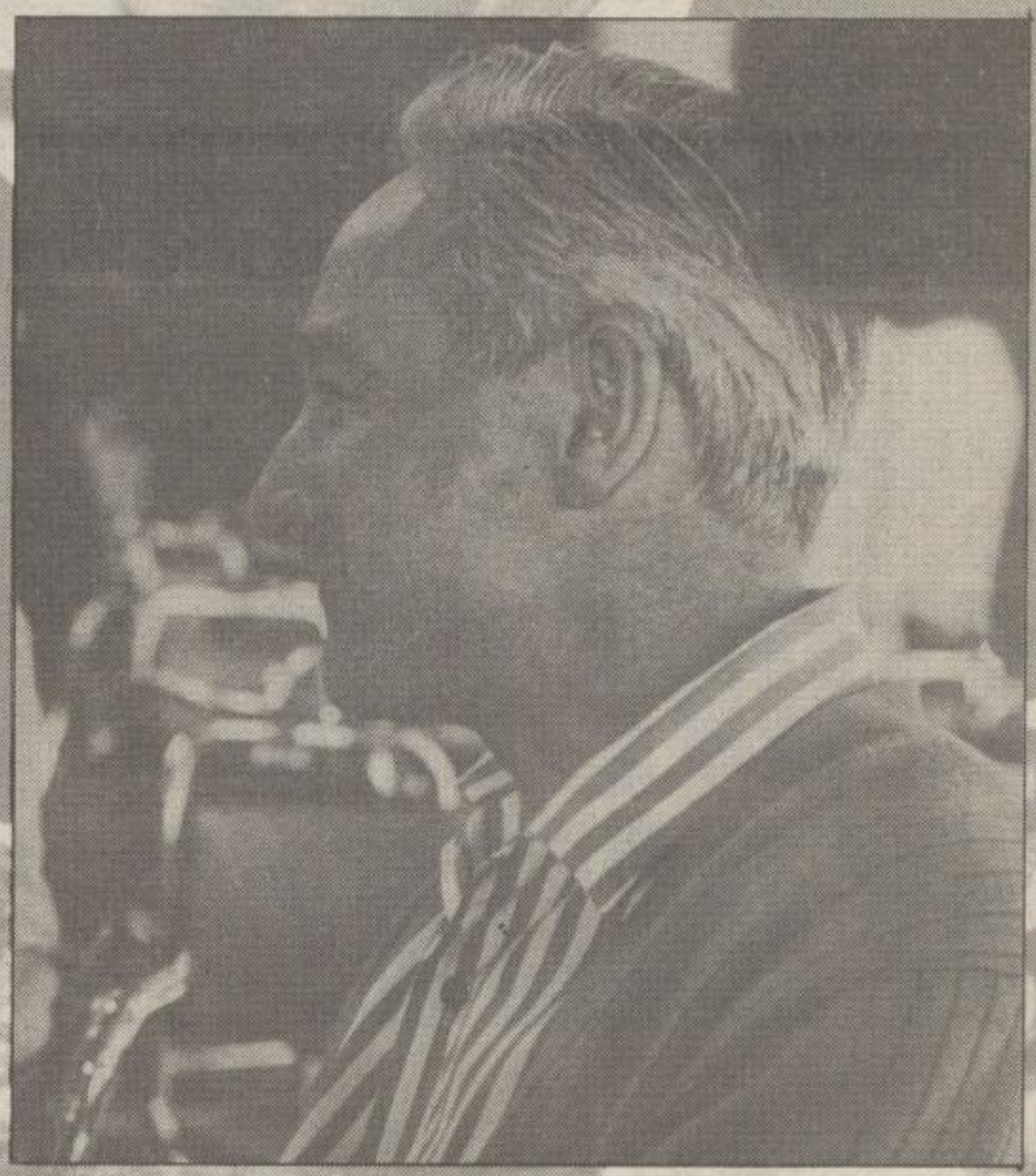

This month we talk to Morris Barry, a director who has enjoyed a long association with the series and directed three Troughton adventures.

THE DALEKS 39
The Dalek/Mechanoid war continues in the second part of this three-part adventure.

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NEW DOCTOR WHO SCRIPT EDITOR

WITH FORMER WRITER and script editor Christopher H. Bidmead having elected to leave the *Doctor Who* fold, his replacement in the script-editor's chair has been taken by Antony Root, who is in his mid-twenties.

Although youthful by comparison with previous holders of this position Antony Root has worked on the **Doctor Who** series before: he was the assistant floor manager for the 1979 Dalek/Davros story **Destiny of the Daleks.**

Being script-editor for **Doctor Who** is by no means an easy task. With around half a dozen complete scripts to be handled per season it entails liaising with writers on the subject matter of the story, checking up on the continuity both within the story and in how it relates to past events, and even, on occasions, script-editors have been called upon to do complete rewrites of stories if last minute problems arise. In 1974 former script-editor Robert Holmes had to do a last minute revision on John Lucarotti's concepts for **The Ark in Space** and in the process came up with one of the series' all-time classic tales.

TARGET BOOKS UPDATE

Down, but by no means out. W.H.Allen's Target Books division is still alive and striving to make a successful comeback into the *Doctor Who* arena.

At the time of compiling this article the future of the paperbacks is still in debate. But meantime W.H.Allen are making up for this by concentrating upon their hardback sales. Each month will see at least one **Doctor Who** hardback released, some of which will appearing in hardback for the first time, such as *Doctor Who and the Cybermen*. This month (May) sees the first new book in the form of Jean Marc L'Officier's *Programme Guide*, a lavish special publication. Terrance Dicks' novelisation of *State of Decay*, the vampire story he penned for the last season, will be appearing in hardback only in September.

Sad news though from the other **Doctor Who** publishing company of *Sparrow Books*. They have announced the cancellation of the long promised *Technical Manual*, compiled by Mark Harris.

FOUR TO DOOMSDAY

ALTHOUGH WE ARE STILL some eight months or so away from the date when the next season of *Doctor Who* will begin, work on the new shows is proceeding apace at the BBC and one story is already safely "in the can".

Titled **Four to Doomsday** this four-part serial will see Peter Davison's Doctor pitted against a menacing figure played by no less a person than Stratford Johns.

An actor of international repute, Stratford Johns is principally known for his policeman role of Barlow, a character he developed throughout several seasons of **Z-Cars, Softly Softly** and **Barlow at Large.** He has also won acclaim for his role in **I, Claudius** although he is better known to younger readers for his successful children's books about the dragon; Gumflumf.

Four to Doomsday will be screened second in the new series and is written by Terence Dudley. Previously known to **Doctor Who** fans as the director of *Meglos*, Terence Dudley has worked as both writer and director for many shows, the most widely remembered being the early seventies series for BBC1, **Doomwatch.**

"I LOVE YOU MY DALEK!"

Remember in issue 50 I threw open a challenge to readers to come up with a piece of *Doctor Who* merchandise to out-do David Duffin's discovery of a Baked Beans promotion? At the time I thought nothing could beat it, but Nigel Turner from [illegible]msby has done just that.

[illegible]ent me a tape con-
[illegible] mid[illegible]ties pop record
[illegible]s so [illegible] amazed
Kenny Everett passed it over in his awards for the most terrible single ever pressed.

The record is called *I'm Going to Spend my Christmas with a Dalek* and was recorded for the Christmas 1964 market by a group calling themselves *The Go-Joes*. The disc begins with various electronic bleeps and burbles over which a supposed Dalek voice, sounding more like Benny Hill's impersonation of a Chinaman, exclaims, "I bring you greetings from all Daleks". A ghastly two-four time organ accompaniment then starts up followed by *the Go-Joes* themselves singing in excruciating voices.

The first verse goes "I'm going to spend my Christmas with a Dalek, and hug him underneath the mistletoe. And if he's very nice, I'll feed him sugar spice, and hang a Christmas stocking from his big red toe". Get the idea?

Several more verses follow before our adenoidal sounding Dalek returns at the end with such endearments as, "Christmas Tree", "Mistletoe" and even, "I love you!"

No-one else I have played this track too has yet managed to stay the full three minute distance without imploring "Turn it off!" and I am prepared to stick my neck out again and nominate this as the all-time worst example of **Doctor Who** merchandising. But, like last time, I am prepared to be proven wrong!

Errata

The Photo-File *feature on Anthony Ainley, published in* **Doctor Who Monthly 52,** *contained three errors. Anthony Ainley's hair is dark, not blond as stated in the* Photo-File. *He played the part of Tremus in makeup, not un-made-up as printed. And finally, he plays the part of The Master with little makeup, not with dyed hair and beard, as reported in the* Photo-File. *We apologise for any inconvenience or embarrassment caused.*

PHOTO-FILE NO.5 JANET FIELDING

CHARACTER: Tegan Jovanka
BORN: 1957
YEARS: 1981 –
MAJOR TV APPEARANCE: **Hammer Houe of Horror** (ITV)
SPECIAL MENTION: If relationships between the new Doctor and his current three companions start to get a little strained next season at least part of the blame will lie at the feet of the most recent traveller aboard the TARDIS, Tegan Jovanka. Although virtually abducted by the Doctor during a short stay in England, Tegan in fact hails from the other side of the globe, Brisbane in Australia, where she grew up on her father's farm until electing to emigrate to Britain in search of a successful career as an air hostess.

Given those parameter characteristics, the parallels between Tegan and her true-life counterpart, Janet Fielding, are very close indeed.

Janet Fielding was born in Brisbane, gaining an education in both Australia and the United States of America. She returned to Australia to study for a degree in English and Drama at the University of Queensland, a course from which she emerged with a BA Hons. It was during her University days that the acting bug really bit Janet Fielding and after completing her studies she decided to embark on a career as an actress.

For the next three years she toured several states in Australia practising her art with many theatre companies before electing to make the move to England in 1977. Repertory roles again became the mainstay of her career in this country before Janet Fielding auditioned for the part of Tegan in the autumn of 1980. During that time she worked in theatres as far apart as Folkestone, Ipswich, Northampton and Liverpool where she joined Ken Campbell's Science Fiction Theatre, best known for its lavish stage production of Douglas Adams' *Hitch Hikers Guide to the Galaxy* at the *Rainbow Theatre* London last year. Janet Fielding has also worked in London, landing roles in productions at the Roundhouse, Camden Town and at the ICA on The Mall.

When the **Doctor Who** production office sent out notices to theatrical agents inviting auditions for the role of a young Australian female companion, Janet Fielding was one out of 109 girls who applied. She won the part but confessed to newspaper reporters later that the hardest part of the audition was holding onto her Australian accent. Three years in England had apparently angilicised it to the point of indistinction.

DOCTOR WHO LETTERS

Firstly, I must commend Alan McKenzie for his grand improvement of **Doctor Who Monthly**. Issues 50-52 have been marvellous, with greater emphasis on information, history and reviews of the series. The interview with John Nathan-Turner was a delight to read. John has brought so much vitality into the series, and is so involved in it himself, that I can only hope he continues as producer for many seasons to come. One comic strip is enough each month in the magazine, with a continued emphasis on written and photographic articles. Marvel now have a monthly magazine worthy of this great tv series.

And now to the series itself (which has been well covered this season in your magazine; your recent *Season Survey* is a great annual idea). This 80/81 season has been the best in recent memory, with many changes and some brilliant stories (particularly *Full Circle* and after). The new characters all look promising and, shame though it is to see Tom Baker go, everything looks set for a great new season next year. Besides the refreshing new stories, the return of The Master has added greater interest to the programme. John Nathan-Turner seems much more concerned with continuity between the stories and this has been most evident this year, with overlapping themes, and The Master's appearance. Anthony Ainley is perfect for the part – let's hope he pops up a few times in the next season to face the new Doctor.

Will Peter Davison match Tom Baker's brilliant portrayal of the Doctor? Only time can tell, and I must admit following Baker is going to be difficult. But so was following Jon Pertwee and just look how well Tom Baker fared! I'm hopeful that the series can continue to greater heights – and **Doctor Who Monthly** (in its current, improved format) will be there with it!

So now we have Alan McKenzie producing two excellent British magazines – **Starburst** and **Doctor Who**. Keep up the great work.

Michael Robb,
Chelmsford,
Essex.

Your "new look" magazine which began in issue 50 is better than ever before. I rarely see such content and insight in any science-fiction magazine.

Also, the special Jon Pertwee edition (**Doctor Who 52**, May) was of an extremely high standard, although, I would like to see special features on the more recent happenings on the programme. Why not have a special "new companions" issue? With a star profile on either Matthew Waterhouse, (Adric) Sarah Sutton, (Nyssa) or Janet Fielding (Tegan), as they are all very good as the characters they play. And I must congratulate the producer (John Nathan-Turner) for picking exactly the right people for the part!

Finally the photo-file on Anthony Ainley (**Doctor Who 52**, May), although interesting, was not quite what I expected. It said on the front cover the photo-file was on Nyssa (Sarah Sutton), and it was not. Why was this?

Marlene Matthews,
Bristol,
Avon.

Many thanks for the special Jon Pertwee issue. I reckon it's the best monthly yet. It was a good idea to have a whole issue devoted to one Doctor in particular. How about a Patrick Troughton based edition?

The last season was, in my opinion, Tom Baker's best and I hope Peter Davison can equal it. I'm not too keen on the idea of Peter Davison playing the Doc as a cricketer (with a sonic cricket bat perhaps), but it's unconventional things like that which makes the show great.

Keep up the first-class standards, you've got a winner on your hands.

George Cairns,
Yarrowford,
Selkirk.

Thank you for including so much about Katy Manning in the special Jon Pertwee issue of **Doctor Who Monthly** (52, May 1981). The star-profile on her was excellent, and I hope you will keep us informed of her career. As Jo Grant, she is my favourite of all the Doctor's companions and I am so pleased you gave a synopsis of *The Time Monster* in the archives feature, as this story is not available in book form and I think it is one of the best. Since it was originally shown, I have hoped to obtain a photograph of Katy in the Atlantean costume she changed into during episode 5. This costume's design was based on the clothes of Minoan Crete, a civilisation I am interested in, and I would love to see Katy in that dress. I'm sure fans of Susan Penhaligon were disappointed that there was no illustration of her character, Lakis – so perhaps you could publish a picture of Lakis and Jo? If this is not possible, please can you produce a *colour* pin-up of Katy (so much nicer than the dalek pin-up in May's issue!) A nice photo from any episode would be lovely – perhaps an enlargement of the small colour illustration from *Day of the Daleks* featured in **Starburst 20**'s article on fantasy females?

Finally, may I echo those who have written in praise of the new style monthly. Please contine featuring items from each 'incarnation' of the Doctor every month, so that there is always something for everyone. As a follower of the programme from its inception, I find your magazine meets a great need, and is doing it most successfully.

A Joe Grant and Dr Who fan,
Kent.

When I got your copy of **Doctor Who Monthly 52** (May), I was astonished to read that there are some translations of the Doctor Who Target books. Especially the book *Doctor Who en de Invasie van de Autonen* by J.J. v.d. Hulst-Brander, who is supposed to have written it for *Denmark*. Please note that the country is *The Netherlands*. This title is positively Dutch! Moreover, this isn't the only book translated into Dutch. There are 8 in all, namely:

Doctor Who en:
De Daleks (The Daleks) by Ronald Cohen.
De Kruisvaarders (The Crusaders) by J.J. v.d. Hulst-Brander.
De Zarbi's (The Zarbi) by M. Hohage.
De Invasie van de Autonen (Auton Invasion) by J.J. v.d. Hulst-Brander.
De Holenmonsters (The Cave-Monsters) by J.J. v.d. Hulst-Brander
Het Dodelijk Wapen (Doomsday Weapon) by Wim Hohage
De Dag van de Daleks (Day of the Daleks) By J.J. v.d. Hulst-Brander
De Demonen (The Daemons) by Wim Hohage.

Strangely enough only some books, which didn't appear on television in The Netherlands, were translated. The **T.R.O.S.** (one of our many broadcasting corporations) broadcasted only the Tom Baker adventures: *Robot, Ark in Space, Sontaran Experiment, Revenge of the Cybermen, Terror of the Zygons, Planet of Evil, Android Invasion, Brain of Morbius* and *Seeds of Doom* once a fortnight (one 25 minutes segment!) During the years 1974-76. The show was immensely popular with the children, but was abhorred by so-called pedagogues and anxious parents for its horror-style. Therefore the time of broadcast became 7.30 pm instead of 7 pm. The show reached 2.5 million viewers (in all there are 14 million people living in the Netherlands.) And was given 78 points (100 points is the maximum)! The show was treated enthusiastically by the critics. However, pressure to remove **Doctor Who** from our Dutch screens increased, and the show was eventually abandoned. So far attempts to bring back the show have failed. Although the show has not been forgotten yet, it isn't still 'very popular in the Netherlands' as it is often said in the United Kingdom!

I do hope you will be able to publish this letter in **Doctor Who Monthly** as soon as possible.

R.E. Roos,
Rotterdam,
The Netherlands.

Please send all letters to:
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Sorry, but we cannot enter into correspondence with readers.

SOMEWHERE IN THE RANK, DANK DARKNESS OF AN UNDERGROUND CHAMBER, A **BLUE LIGHT** FLICKERS...

SENSORS INDICATE A LARGE **CONURBATION** ... BE NICE TO HAVE SOME **CIVILISED COMPANY** AT LAST...

BEEP BEEP BEEP BEEP BEEP

THEATRES ... CINEMAS ... BRIGHT LIGHTS...

OH DEAR... THIS DOESN'T LOOK TOO PROMISING...

BEEP BEEP BEEP BEEP

THE GEIGER COUNTER'S REGISTERING A HIGH LEVEL OF **RADIOACTIVITY**...

BEEP BEEP

>SNIFF< DOESN'T **SMELL** TOO GOOD, EITHER!

WELL, I'VE FOUND THE **BRIGHT LIGHTS**... MAYBE NOW I CAN SEE **EXACTLY** WHERE I AM...

STRANGE... THEY SEEM TO BE GETTING **CLOSER**

I'M GETTING AN **UNEASY FEELING** ABOUT THIS...

WHY IS IT THAT **WHEREVER** I GO...

I'M ALWAYS **IN THE WAY?**

RUMMBLE!

CLANK!

DOCTOR WHO

END OF THE LINE

BET IF I WERE IN A *HURRY*...

I COULD WAIT ALL AFTER-NOON...

FOR A *TRAIN!*

708

CIRC SCREEEECH!

THANK GOODNESS I DIDN'T CHOOSE THE *RUSH HOUR!*

HISSSS

CHUNK

AH...THERE'S SOMEONE...

HEAVENS! HE LOOKS ALMOST AT *DEATH'S DOOR!*

MY DEAR MAN... YOU LOOK *ILL*...

IS THERE ANY-THING I CAN *DO?*

GAG... GAAR... SHLRMF... BLLR...

FOOD!

GET IT WHILE IT'S *WARM!*

LEMME AT IT!

SAVE ME THE *WISH-BONE!*

PLENNY O' MEAT ON DAT ONE!

OH, I GET THE IDEA ...YOU CHAPS ARE OUT ON A PICNIC...

...AND I'M THE PACKED LUNCH!

SLICE!

YOU SAID IT, MAN...

STAND STILL AND GET UN-WRAPPED!

I HATE TO LEAVE YOU FELLOWS HUNGRY...BUT I'VE GOT A TRAIN TO CATCH!

SLAM!

I DON'T KNOW HOW LONG I CAN KEEP THIS UP...

CRAASH!

THESE BRUTES ARE UN-STOPPABLE!

IT GETS WORSE ...EVEN THE DOORS CAN'T HOLD THEM...

I'D BETTER MAKE MYSELF SCARCE!

C'MERE, FAT BOY! I'VE GOTTA BONE TO PICK WITH YOU!

DON'T LET 'IM GO, YOU NERK! I AIN'T ATE FOR SIX DAYS!

LOOK AT THEM FAT FINGERS!

THEM PLUMP ARMS!

WHAT KIND OF SOCIETY IS THIS? THEY MUST BE LITERALLY STARVING!

NOBODY WOULD DO THIS FOR FUN!

...WOULD THEY?

WE GOT 'IM NOW! HE'S JUST SPAM IN A CAN!

BRUTE FORCE WON'T STOP THEM...

IT'S TIME FOR A LITTLE APPLIANCE OF SCIENCE!

SWITCHING HIS **SONIC SCREWDRIVER** TO FULL POWER, THE DOCTOR **WELDS** THE CARRIAGE DOOR TIGHTLY SHUT...

THEN RUNS FOR HIS LIFE!

I'M NEARLY AT THE FRONT OF THE TRAIN ...ONLY ONE MORE CARRIAGE TO GO...

...AND THAT'S LOCKED!

AH! LIGHT AT THE END OF THE TUNNEL!

WHERE THERE'S LIGHT THERE'S **LIFE**...

...AND WHERE THERE'S LIFE, THERE'S **HOPE!**

BUT THE NIGHTMARE WON'T GO AWAY!

OH, NO!

SO **THIS** IS THE CITY! IT'S NOTHING MORE THAN A GIGANTIC **RAT-TRAP!**

CIRCLE

NO BRIGHT LIGHTS...NO CINEMAS ...JUST POLLUTION, WASTE AND UNBOUNDED **GLOOM!**

IS **THIS** HOW IT ENDS... AFTER FOUR INCARNATIONS?

PINNED DOWN IN SOME COSMIC BACKWATER...

SKEWERED LIKE A **KEBAB**?

SO **THERE** YOU ARE, CHAPS... **BON APPETIT**!

GET OUTTA THE WAY!

I'M COMIN' THROUGH!

OY! STOP SHOVIN'! THERE'S ENOUGH FOR **ALL** OF US!

NAFF OFF, YOU NERKS! I'M TAKIN' FIRST BITE ON THIS ONE!

THEN, TO THE DOCTOR'S RELIEF ... THE TRAIN BEGINS TO SLOW...

>PHEW!< MY STOP, I BELIEVE!

BUT, AS THE DOORS CRANK OPEN...

?

MORE OF THEM UP AHEAD! WHAT DO THEY THINK THIS IS... **MEALS ON WHEELS**?

THEN, AS THE DOORS SLIDE SHUT...

SLAM

DRAT! I KNEW THIS SCARF WOULD BE MY UNDOING SOME DAY!

THE TRAINS PULLING OUT... AND TAKING **ME** WITH IT!

YO!

ON THE CONTRARY! I'M STILL VERY MUCH ALIVE!

BUT FOR HOW MUCH LONGER, I WONDER?

A WILD SWING FROM A GLEAMING BLADE SEVERS THE DOCTOR'S SCARF...

SWK

BUT THE ODDS AGAINST HIM ARE TOO GREAT...

OOF!

GNNN!

REMEMBER THE RULES! SOFT ORGANS GO TO THE LEADER! THAT'S ME!

YOU'RE WELCOME! I'LL TAKE SPARE RIBS ANY DAY!

NAH! SKIN'S THE THING!

AS FOR ME...I LIKE BLOOD! BUCKETS O' BLOOD!

KRAK

TRY SOME OF YOUR OWN, PUNK!

AAAGH!

WELL... LOOK WHO IT ISN'T!

RATS! IT'S THAT BLASTED ANGEL AGAIN!

ALWAYS SPOILIN' OUR FUN!

WELL, NOBODY'S GONNA SPOIL MY FUN!

TRY IT, CREEP... I'D JUST LOVE YOU TO TRY IT!

YOU BOYS HAVE SPENT SO LONG PICKING ON CARRION...

YOU'RE GETTING SOFT!

FWAM!

THWOP!

AHA! YOU'VE BEEN TAKING LESSONS!

THING IS... YOU'VE FORGOTTEN THE BASIC RULES OF STREET FIGHTING... LIKE WHENEVER YOU CAN...

...USE YOUR HEAD!

I'M PUTTING AN END TO THIS FARCE... RIGHT NOW!

LET'S GET OUTTA HERE!

YOU SHOULD KNOW BETTER THAN TO USE THE SUBWAY AFTER MIDDAY!

I'M VERY GRATEFUL TO YOU, MR... ER... I'M SORRY, WE WEREN'T FORMALLY INTRODUCED...

I'M ANGEL... I'M WITH THE GUARDIAN ANGELS...

WE TRY AND KEEP THE PEACE IN THIS GODFORSAKEN PLACE...

DON'T WORRY...I'M STRICTLY VEGETARIAN!

I'M THE DOCTOR... DELIGHTED TO MEET YOU...

DOCTOR?!

THIS IS A FATEFUL MEETING, DOCTOR... PLEASE COME WITH ME!

THE GUARDIAN ANGELS MAY HAVE NEED OF YOU!

REALLY?

WAIT A MINUTE ...WHO WERE THE FRIENDLY NEIGH-BOURHOOD CARNIVORES?

BEEP BEEP

THEY WERE THE CANNIBALS...BUT LUCKY FOR YOU, ONLY A JUNIOR CHAPTER! IF YOU'D MET THE BIG BOYS, YOU'D BE IN THE SOUP, FOR SURE!

BEEP BEEP BEEEP

BEEEEEP BEEEP BEEP BEEEEEP BEEEP

CRUNCH!!

DAM' THEM ANGELS! DAM' EM ALL!

SHARPEN YOUR KNIVES, MEN... WE'RE GONNA SCATTER THEIR BONES ALL OVER THIS STINKIN' CITY!

NEXT

YOU ARE WHAT YOU EAT!

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THE DOCTOR WHO TOMB OF THE CYBERMEN

EPISODE ONE

On a bleak sand-swept world, Professor Parry is making the final checks on a rig designed to blast out a mantle of rock. He is watched eagerly by the two financiers of the expedition; Erik Kleig and Kaftan. With them stand Toberman; (Kaftan's powerful manservant) and other members of the party, including Viner, Hayden and Captain Hopper.

The explosion rips away the curtain of rock revealing two great doors set into the stone. The team rush excitedly forward but the first man to touch the doors dies as a massive charge of electricity carbonises him. Suddenly, from out of the swirling clouds step the time travellers—recent arrivals on the planet of Telos. The Doctor allays the initial suspicions shown by Captain Hopper, and Professor Parry tentatively gives the Doctor permission to assist them in gaining entry to the lost city of the Cybermen. With this, plus Toberman's great strength, the doors are swung open.

They enter a giant hall filled with hundreds of highly advanced technological instruments. Leading off from the hall are several other doorways and a huge, sealed, hatchway that resists any efforts to open it by force. The Doctor's knowledge of the Cybermen is balanced by his curiosity and he is quite enthusiastic when he is given the opportunity to help explore the ground level city. Hopper warns them all to be back together and inside the space rocket before sun-down when the temperatures plunge to sub-zero. He leaves.

The party splits up into several small groups; each to explore different parts of the city. They soon find, however, that the highly mechanised control rooms are a hive of traps and devices to catch the unwary. Kleig, a logician, works out the symbolic logic behind most of the master control circuits, but his actions merely serve in beginning to bring the city back to life. Jamie and Victoria stare in horror as a sophisticated piece of equipment kills expedition member Peter Hayden.

WHO ARCHIVES OF THE CYBERMEN

EPISODE TWO

The Doctor and Parry, alerted by Victoria's screams, race to their aid. But Hayden is dead. Parry reluctantly decides, with two deaths on his conscience, to abandon the expedition and he so informs the others. But moments later, an angry Hopper returns with news that the rocket has been sabotaged and will take several days to repair. The party will have to spend the night in the city. Kaftan smiles approvingly at Toberman.

Darkness is falling when Kleig announces that he has finally broken the logic code that will open the giant hatch. It swings open and all, save for the two females, descend the steep tunnel into the icy depths below where they at last locate the frozen tombs of the Cybermen!

Above, Kaftan drugs Victoria's coffee and proceeds to seal the hatch. The party below realise they will soon freeze to death in the perishing conditions.

Kleig reckons he can operate the hatch mechanism from inside, but it is the Doctor who first notices that the temperature in the mammoth chamber is rising. Panicked, Viner tries to shut down the system but Kleig, armed with a gun, cold-bloodedly shoots him. Helpless now the team watches as movement begins within the honeycomb. Slowly at first, the Cybermen revive and burst from their tombs. The last to be activated is the enormous Cyberman Controller. Kleig confronts the seven-foot giant and tells him the Brotherhood of Logicians have planned for the renaissance of the Cybermen—human mass intelligence and Cyber power will be the greatest force in the Universe. The Controller gazes impassively at Kleig. Abruptly he seizes him and proclaims, "You belong to us. You shall be like us."

EPISODE THREE

The Controller informs them that the elaborate machinery on the ground level was all a trap, designed to lure humans with superior intellects ►

to Telos where they would become the subjects for conversion into Cybermen. These 'new recruits' will not only help save the Cyber-race from extinction, but will be sent back to Earth to help in the ultimate conquest of the planet. The Cybermen advance on the team to prepare them for the conversion operation.

Up above, Victoria has recovered and is now fighting to overpower Kaftan. The two are pulled apart by Hopper, who has returned, along with Jim Callum the pilot, carrying sleeping bags for the archaeologists. Victoria persuades them of the danger facing the others below, and the two astronauts, after locking up Kaftan in a testing room, mount a raid on the tombs using smoke grenades. In the resulting confusion everyone is able to escape—except for Toberman whom the Cybermen drag back down and place on an operating table. The hatch is closed and locked, and Kleig is incarcerated along with Kaftan. They are safe for now, but trapped inside the city due to nightfall. And below, the Cybermen are very active indeed . . .

As the party attempts to snatch a few hours of precious sleep, the Cybermen prepare to attack them using small rodent size semi-robots, Cybermats, capable of travelling to the surface through the electrical conduits.

Imprisoned in the testing room, the two logicians are hard at work re-assembling a Cyber-gun for use in regaining control over both the team and the Cybermen.

Almost without warning the Cybermats attack the archaeologists. Guns prove effective against them, but several shots are needed to disable just one. The team is easily outnumbered. They try to retreat but the Doctor guesses correctly that the Cybermats are homing in on them via their brainwave frequencies. Thinking rapidly he gets Jamie to help him pull out a heavy duty electrical cable from the wall and then tosses it around the Cybermats, effectively jamming their sensors. The attack ends as quickly as it had begun.

They are just about to relax once more when the door leading to the testing room is blown open. Kleig and Kaftan are standing in the entrance, the former brandishing the assembled Cyber-gun. Hopper and Callum reach for their weapons, but a blast of energy stuns them into insensibility.

EPISODE FOUR

Kleig decides he is now ready to bargain with the Cybermen. Down below, the Controller, realising that energy supplies are low at present, has ordered most of the Cybermen back into the tombs until they can use the revitalisation equipment on the surface. The Controller comes up to parley with Kleig bringing the converted Toberman with him.

The Cyberman agrees to allow the logicians access to some of their equipment in return for permission to use the revitalisation cabinet. Once inside, the Doctor tries to trap him there, but fully powered-up now, the creature proves far too

Top: *The Cyberleader* (Michael Kilgarrif) *supervises the Cybermen's awakening from their long sleep.* Above: *Deborah Watling as Victoria Waterfield.* Right: *Toberman* (Roy Stewart), *the Doctor* (Patrick Troughton), *Kaftan* (Shirley Cooklin) *and Professor Parry* (Aubrey Richards) *at the entrance to the hidden Cyberman tomb.* Far right top: *Eric Kleig* (George Pastell), *Professor Parry* (Aubrey Richards) *and Captain Hopper* (George Roubicek). Far right below: *Jim Callum* (Clive Merrison) *is attacked by a cybermat, a robot insect used by the cybermen.*

strong and breaks out. The Controller orders Toberman to seize the Cyber-gun from Kleig. Kaftan tries to wrench the gun from Toberman to guard the party and then radios instructions for the tombs to be opened fully.

The Doctor deduces that Toberman is only partly conditioned. Playing on the manservant's loyalty to Kaftan he incites him to remember his humanity and attack the Controller. Human emotion for his dead mistress adds to his new-found Cyber-strength, he ruthlessly grapples with, and apparently kills, the silver giant.

The main concern though is still to prevent the full awakening of the Cybermen. Telling the recovered Hopper and Callum to get the ship ready for blast-off as soon as possible, the Doctor and the others descend once more to the tombs where, as yet, the Cybermen have not been revived. Kleig, now bordering dangerously on insanity, attempts to wrest control of the Cyber-gun from Parry. He fails to notice a guard Cyberman bearing down on him and swings around too late to prevent the creature from strangling him. After an epic fight Toberman wrecks the Cyberman and the Doctor is able to proceed unhampered to re-freezing the tombs trapping the Cybermen once more into suspended animation.

They return to the surface where Captain Hopper awaits them with the news that the rocket is ready to leave. The Doctor sets about electrifying all the mechanisms to prevent future tampering, ending with the great doors themselves. He herds everyone outside and begins to shut the gates (which will close and complete the circuit). But the Cyber-Controller has recovered and he resists physically the efforts to seal the doors. For a moment it seems that he will break out until Toberman steps forward and, brushing the Doctor aside, forces the doors shut. The charge operates; exploding the Cyber-leader and killing the manservant.

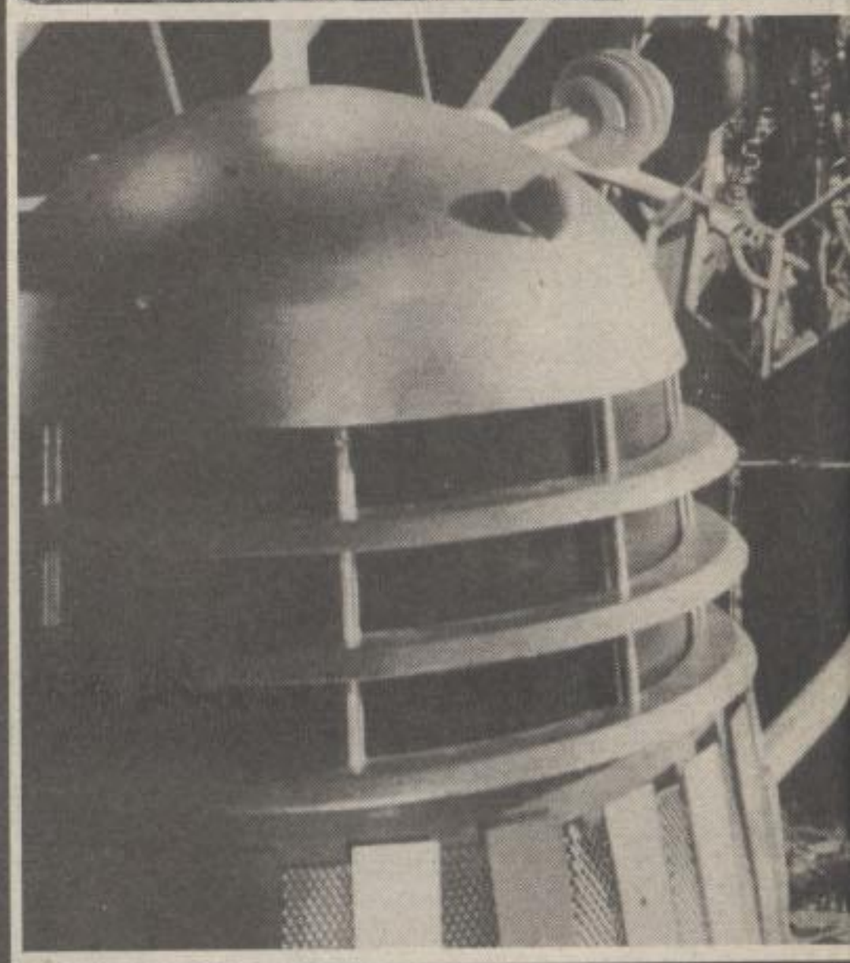
Greatly reduced in numbers the survivors of the archaeological expedition depart for Earth, vowing never to reveal the location of the lost city. The Doctor, Jamie and Victoria wind their way through the sand dunes back to the TARDIS—and a new adventure. ●

Tomb of the Cybermen
(June 1967)

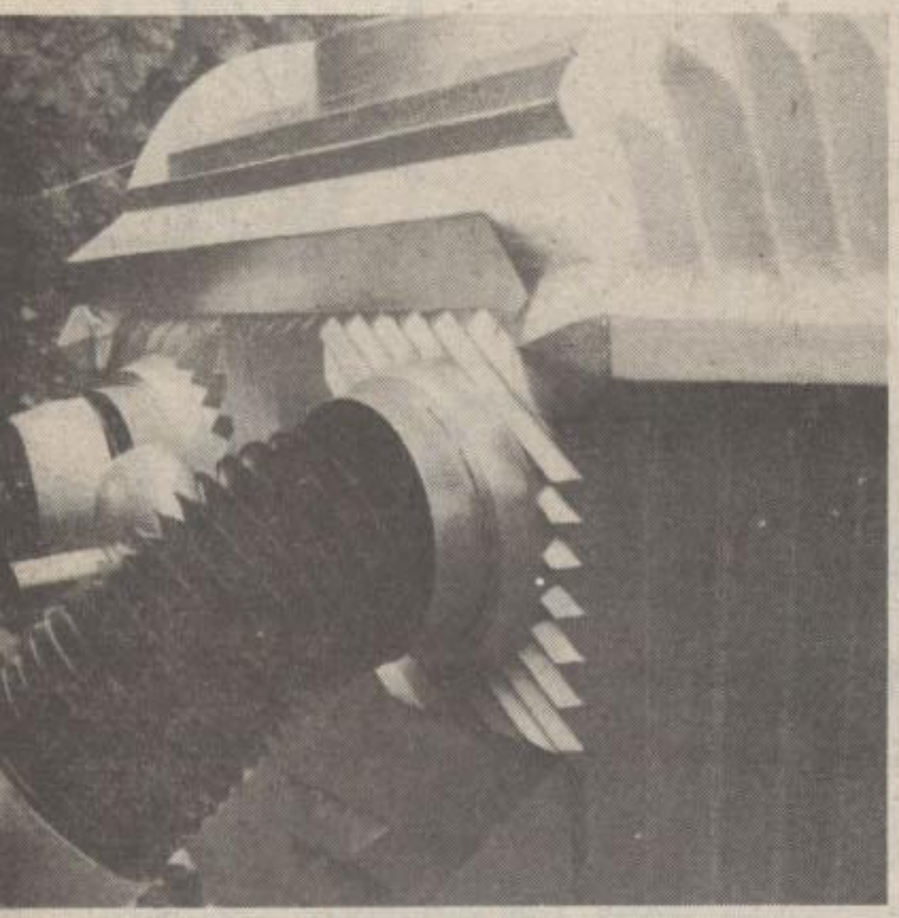
Patrick Troughton *(as The Doctor)*, Frazer Hines *(Jamie)*, Deborah Watling *(Victoria)*, Roy Stewart *(Toberman)*, Aubrey Richards *Professor Parry*, Cyril Shaps *(John Viner)*, Clive Merrison *(Jim Callum)*, Shirley Cooklin *(Kaftan)*, George Rubicek *(Capt Hopper)*, George Pastell *(Eric Kleig)*, Alan Johns *(Ted Rogers)*, Bernard Holley *(Peter Haydon)*, Ray Grover *(crewman)*, Michael Kilgarrif *(Cyberman Controller)*, Hans de Vries, Tony Harwood, John Hogam, Richard Kerley, Ronald Lee Charles Pemberton, Kenneth Seeger and Reg Whitehead *(Cybermen)*, Peter Hawkins *(Cybermen voices)*.
Directed by **Morris Barry,** Teleplay by **Kit Pedler** and **Gerry Davies**, Designed by **Martin Johnson**, Visual Effects by **Michaeljohn Harris** and **Peter Day**, Produced by **Peter Bryant.**

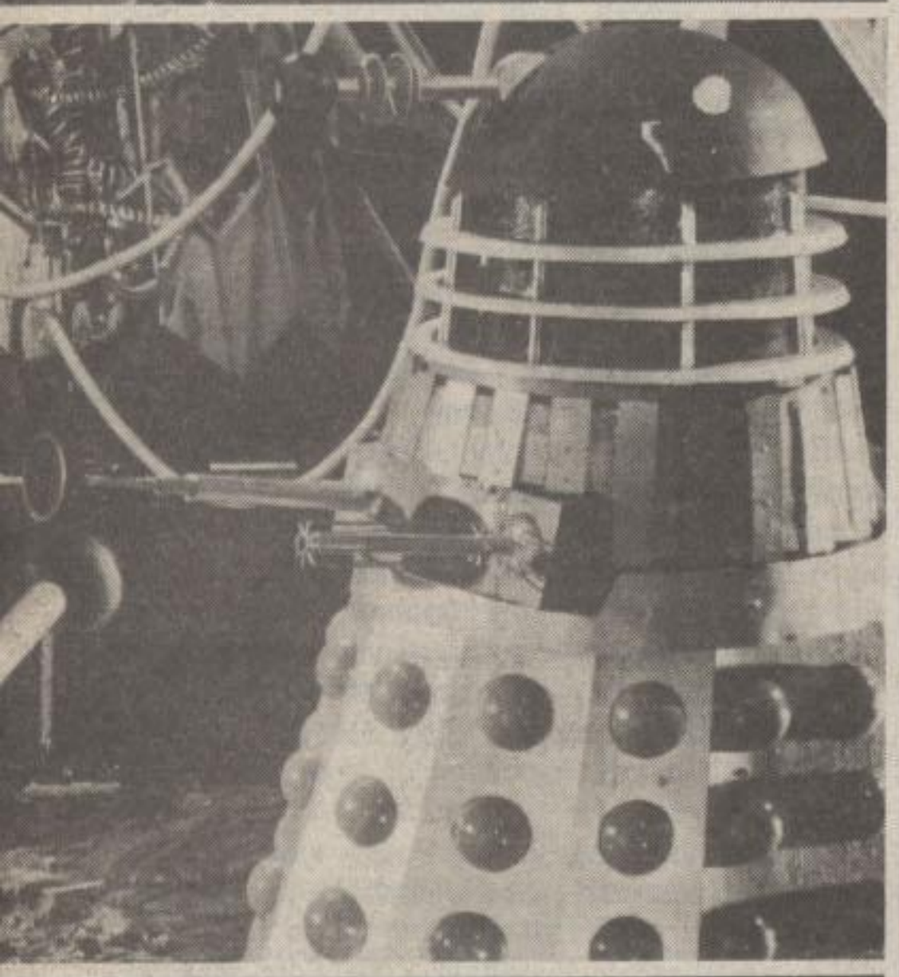
MONSTER GALLERY 6:

Below: The Medusa (Sue Pulford), one of the fictional characters that the Doctor encountered during his adventure *The Mind Robber* (1968). *Centre top:* A Kroton as seen in the story *Doctor Who and the Krotons* (1969). *Centre:* A scene from the story *The Evil of the Daleks*.



TROUGHTON'S ALIENS





Below: The Cybermen march across the lunar surface in the 1967 adventure *The Moonbase*. *Top right:* Slaar (Alan Bennion) from the story *The Seeds of Death* (1969). *Opposite below:* One of the Yeti (Reg Whitehead) that appeared in the 1967 tale *The Abominable Snowman*.

THE TROU
YEA
1966

"I've been renewed. Part of me . . . part of the TARDIS. Without it I couldn't survive". A cryptic comment from the baffling figure who first stood up to confront Ben, Polly and an incredulous **Doctor Who** audience on Saturday November 5th 1966. And in keeping with the date there were fireworks aplenty as viewers and companions alike struggled with the notion that this strange, comic little figure was the same Doctor they had known from the previous three years.

The face was quite noticeably different, with the stern features of the first Doctor replaced by a flexible, heavily jowled face exuding an impish energy readily expressed in a pair of twinking eyes and an unruly mop of Beatle-styled hair.

After a few minutes rummaging in the wardrobe section of the TARDIS the clothes too were different. The daper Edwardian lounge suit was gone and in its place, a shapeless white shirt, a loosely fixed bow tie, and a pair of patent leather boots into which were tucked the bottoms of a baggy pair of loud-check trousers. Completing the transformation the whole outfit was surmounted by a black coat sprouting an enormous coloured handkerchief from the breast pocket.

This was the image of the Doctor viewers were asked to accept from that day onwards and to begin with it was no mean feat. The original Doctor had so ingrained himself to the public's affections that the very idea of accepting this lunatic figure was, to begin with, positively anathema for many.

However, the writers, and to an extent the new Doctor himself, came up with several ingenious concepts which buffered the shock of seeing new hands operating the TARDIS.

The first of these notions was to make the personality markedly different from that of the first Doctor. The face itself spoke of the gentle kindness the new resident of the Doctor's body possessed. He was more reassuring in that some of the Doctor's former sly cunning was removed. Above all else he had a noticeably younger mind, and it was this that led to the second plot device, as used in the debut story *Power of the Daleks,* a doubt as to whether this was indeed *the* Doctor and not some bogus imposter that had somehow stolen aboard the ship. Ben Jackson was certainly suspicious to begin with and matters were not helped by the new incumbent constantly referring to himself in the third person. "The Doctor kept a diary,didn't he?"he asked half-furtively, half-knowingly of his two astonished companions.

Another new trait was his tangential ability to

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6~69

answer questions, or avoid answering them by a twisted form of ambiguous thinking. To anyone brought up on the old Doctor's precise manner this was the hardest pill to swallow; the Doctor suddenly becoming so unpredictable that everything he did was often quite opposite to what was expected of him.

At one point during the first episode of *Power of the Daleks* Ben attempted one test to ascertain the authenticity of the new Doctor. He tried placing the Doctor's Roman ring back over his finger which was now too thick to accommodate it. When Ben retorted that this proved he was not who he claimed to be, the Doctor simply said, "I'd like to see a butterfly fit back into its chrysalis case once it has spread its wings".

And spread his wings is exactly what the new Doctor did as the subsequent serials unfolded. The aforementioned diary, which supposedly contained entries spanning five hundred years, became his constant companion—a tone of immeasurable value for use whenever memory failed him, as it was quite wont to do. The capacious pockets of the earlier Doctor were retained and in Troughton's voluminous coat the variety of artifacts carried was increased tenfold. Like an avaricious schoolboy he was capable of producing a whole arsenal of sweets—nuts, jelly babies, even gob-stoppers when the mood justified it.

An early obsession of the second Doctor was hats—the more outlandish the better. On his first voyage, to the planet Vulcan, he adopted an enormous stove-pipe hat while, a story later in *The Highlanders,* he did a quick swap for a tam-o'shanter bonnet. In fact, for his first season, the Doctor did a lot of dressing up; impersonating a washer-woman in *The Highlanders* and a gypsy musician in *The Underwater Menace.*

Under Hartnell's Doctor the TARDIS had been an inviolate sanctum with the feeling that if only he could crack the key codes to the navigational programmer he could pick and choose his landing points with total precision. Not so with his successor. If the ship managed to transduct smoothly from one location to another without something malfunctioning it was more by good luck than good judgement. It was almost as though the Doctor was wary of touching the controls the way he would flex his fingers indecisively before finally, and tentatively, choosing the button to stab. And whereas with Hartnell any faulty mechanism was quickly and calmly repaired, the second Doctor's reactions, more often than not, were to try the age old remedies of the television viewer;

hit it, kick it, bang it and see what happens!

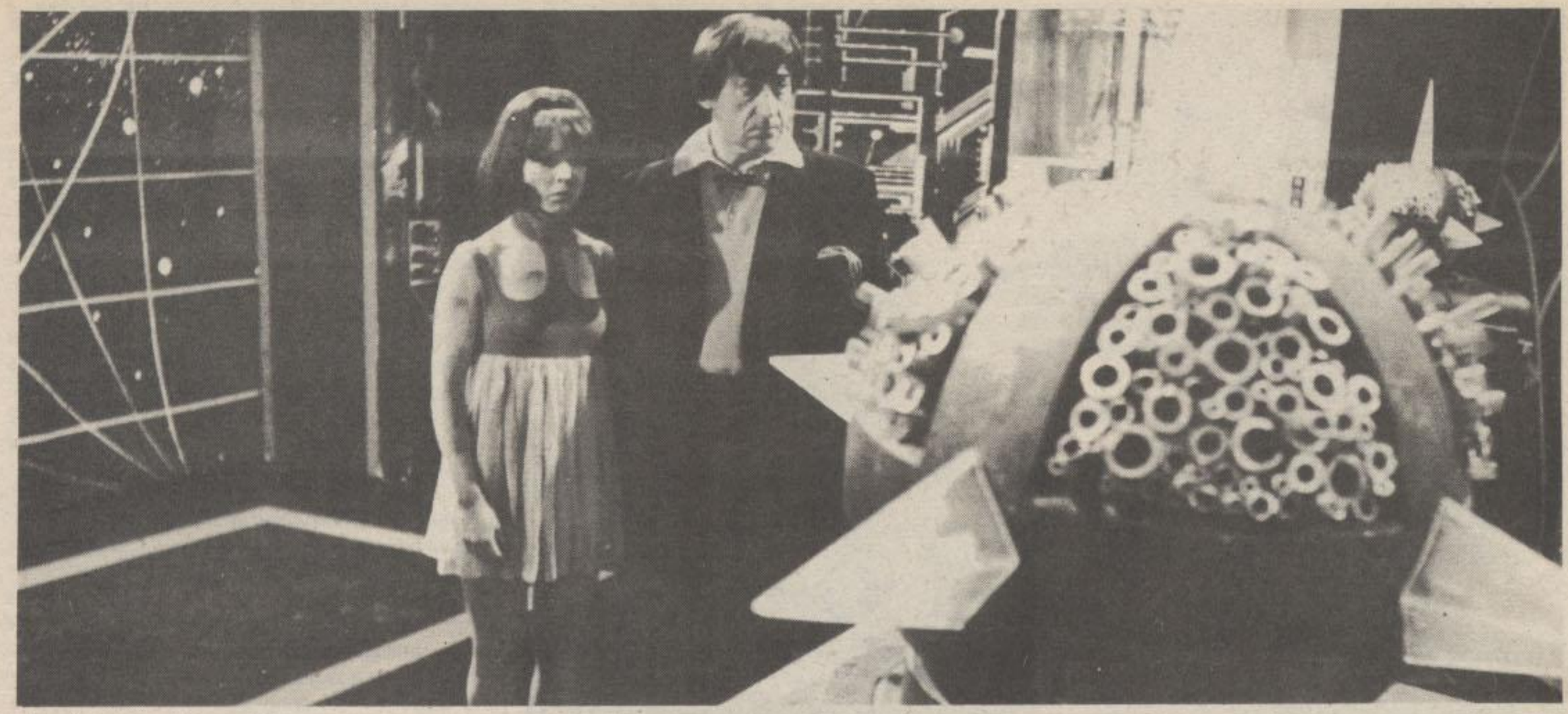
It was, of course, all a facade, though a very convincing one. If people think you are a fool they are more inclined to move away and not bother you which was frequently just what suited the Doctor best. A clear example of this was *The Dominators* where the Doctor played stupid to fox the evil conquerors and hence gain his freedom, a liberty the discipline minded Dominator Rago was later to regret. For, whatever his outward appearances, the Doctor's mind was as strong as it had ever been under Hartnell and he was capable of demonstrating it whenever he chose to concentrate. In *The Macra Terror* a staggering feat of mental analysis enabled him to deduce the exact formula of the gas being tapped by the human colonists for their Macra masters. In *Tomb of the Cybermen* he solved in seconds the symbolic logic test problems devised by the Cybermen which even the supposedly precise mind of Eric Kleig had been unable to crack.

Another facet of the second Doctor was his total lack of physical prowess. Hartnell's Doctor was a dab hand at wielding a walking cane, Pertwee's incarnation practised Venusian Aikido and even Baker's body was capable of throwing a pretty good punch. Troughton, though, was totally pacific and never ever engaged an enemy in physical combat. On the one occasion that a foe did tackle him—the Karkus in *The Mind Robber*—the Doctor was very rapidly tossed aside like a sack of potatoes leaving Zoe to subdue the lumbering giant with a black belt level of judo expertise.

Troughton fought with his mind. It takes a very clever man to act a fool and if the level of cleverness is in ratio to the air of idiocy displayed then the Doctor in his second incarnation was indeed a towering mental giant. Occasionally he would let his image slip, becoming totally serious and allowing his true intelligence to peep through. A good illustration of this was the classic story *The Evil of the Daleks* where the Doctor single-mindedly engineered the final destruction of the Dalek race far in the future. He did it to prevent the only alternative—the human species losing its moral values to an infusion of the distilled Dalek factor.

The Doctor, in the form of Patrick Troughton, was a strong ingredient in making the 1966/69 period a very memorable one for long term *Doctor Who* fans, but it was by no means the only one. When looking at Troughton's companions and the stories they encompassed three distinct phases are defined. Ben and Polly were with him for the early period, up to *The*

Above: Patrick Troughton as the Doctor in *The Abominable Snowman*. *Left:* The Doctor in a scene from *The Faceless Ones*. *Opposite top:* Zoe (Wendy Padbury) and the Doctor come face to face with a Quark (or two) in the adventure *The Dominators*. *Opposite Below:* The Doctor and Jamie (Frazer Hines) meet a Servo Robot in the story *The Wheel in Space*.



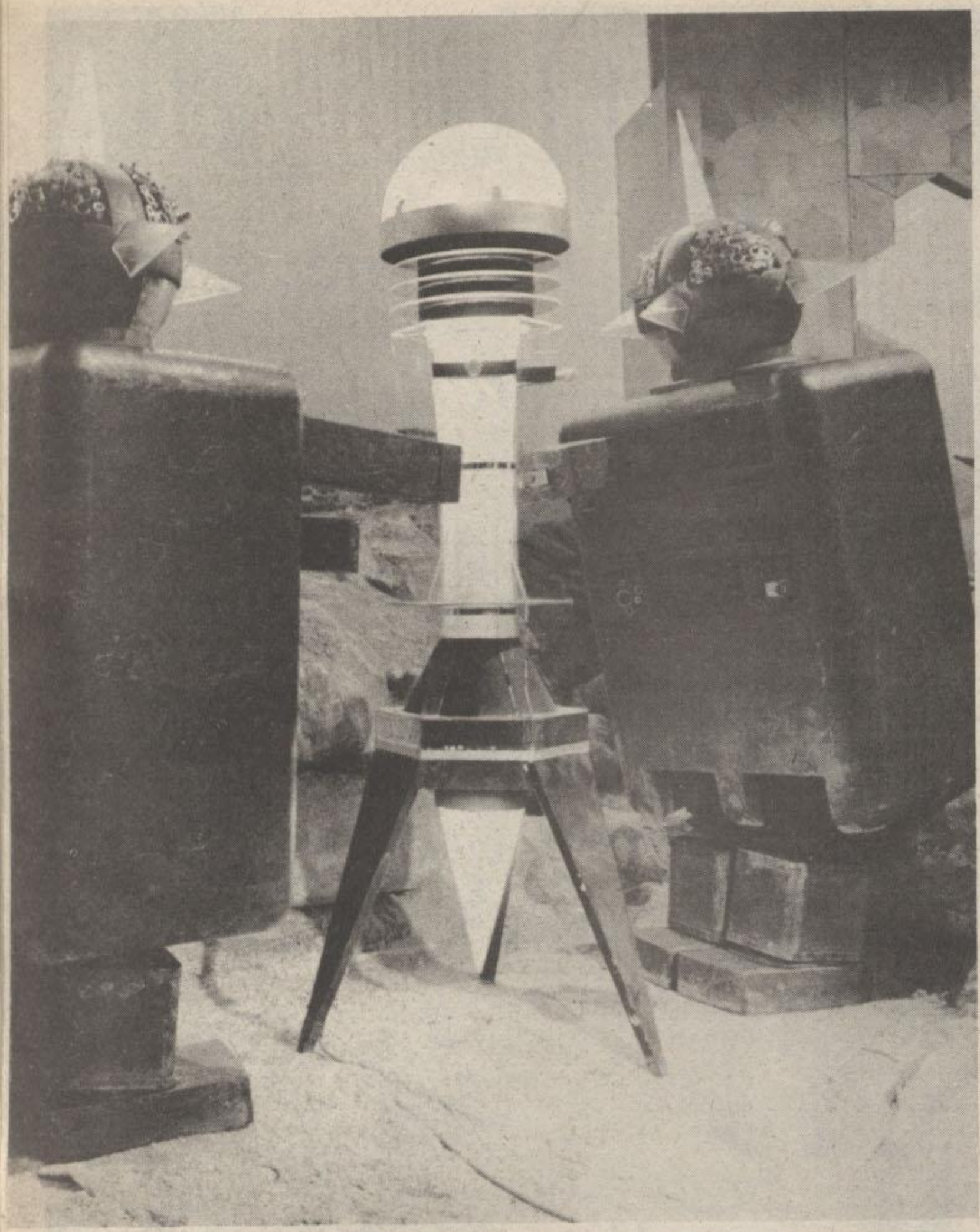
Faceless Ones. Victoria Waterfield joined with *Evil of the Daleks* and lasted throughout the middle period till *Fury From the Deep,* and Zoe Herriet saw out the latter stories from *The Wheel in Space* to *The War Games*. Jamie McCrimmon was more or less ubiquitous to them all, serving only six episodes less than Patrick Troughton himself.

The Doctor's relationships with his companions varied. With Ben and Polly he was frequently like an ungovernable schoolboy, forever dashing off to explore something leaving the others to follow in pursuit, essentially to make sure nothing happened to him. With Victoria the Doctor's role became more paternalistic, looking after and caring for both Jamie and Victoria as though they were his own children. Lastly, with Zoe, the feeling was one of wary respect for each other's intelligence. Zoe herself was something of a walking encyclopaedia so often the two tried to prove who was cleverer; a contest the Doctor usually won but mostly by very underhand and confusing means.

If one word was needed to sum up the essence of the Troughton years of *Doctor Who* the chances are the word would be *monsters*. Troughton's Doctor had them in abundance and for sheer volume of brilliant designs and concepts the period has never been equalled since.

The Daleks provided a baptism of fire for the new Doctor in *Power of the Daleks* which was noteable for being the first story to show the creature that lives inside the Dalek casing in its adult form—a kind of cross between an octupus and a scaly spider. The Doctor faced the Daleks again at the close of his first season in *The Evil of the Daleks* but for this rematch he was up against the supreme ruler of the Dalek race, the Emperor—represented on a magnificent set by a huge brain case with life support cables connected to it.

The monsters from Hartnell's last story—*The Tenth Planet*—the Cybermen returned for a rematch in *The Moonbase* but for this story designer Colin Shaw updated their appearance to make them look far more like half robot machine men. The rigid face mask with its skull-like depiction of a grinning mouth and empty eyes was added above the silver body suits overlaid with its network of piping and life support units. With their droning electronic voices (long before **Battlestar Galactica's** Cylon warriors). The Cybermen became an overnight hit with the viewers returning in no less than three more stories featuring Troughton's Doctor. Despite their one appearance since 1969—in the Tom Baker story ►



Revenge of the Cybermen—they still remain the second most popular monster foe the Doctor has ever encountered and part of that success lies in the concept of the creatures.

The Cybermen are not just a belligerent race of evil do-badders, they have a pathos and indeed a tragic side to their nature. Underneath the face masks are the remains of a once human race of men who sacrificed their sterile human forms for immortal but robotic exo-shells. They cannot reproduce as a species, they can only go on, like the vampire Undead, seeking to raise their numbers by converting other creatures to their mechanistic creed. A tragic mis-use of science? Perhaps. But on the strength of the ideas fostered in the Cybermen, creators Kit Pedler and Gerry Davis went on to score another victory by devising a television series devoted to the abuse of scientific ideas, *Doomwatch*.

A surprise hit of the Troughton era was the Yeti, the abominable snowmen of the Himalayan mountains who featured in two six part stories during the middle period of Troughton's reign.

Designed by an amalgamation of the visual effects and costumes departments of the BBC the Yeti had several design features built-in which guaranteed them instant success. Firstly they looked convincing and powerful—towering over their human protagonists and almost impregnable against attack. Secondly they had a gimmick which the public could latch onto, in this case a silver control sphere each which could move independently and which bleeped in a fashion children found easy to imitate. For their sequel story—*The Web of Fear*—a third intrinsically fascinating feature was added; a visually interesting method of killing people. The Dalek 'negative' extermination effect is now legendary and both the Auton hand guns and the Master's Matter Condensation weapon are well recognised. The Yeti guns, used to devastating effect against the defending British Army soldiers, killed by spraying their targets with a suffocating web which asphyxiated on contact. Like the sphere, the guns were a visual gimmick but so strong was their impact that even some thirteen years after their last appearance they are still clamoured for by an interested public.

The fourth group is the Ice Warriors, created by the late Brian Hayles. A careful blending of latex rubber and fibre-glass achieved a frightening realisation of size and power in the armoured cyborg warriors. With their shielded eyes, clamp-like hands and scaly bodies they moved like tanks and were almost unstoppable. Their hissing voices were also

Above: Two deadly Quarks from the adventure *The Dominators*. *Below:* A group of Tibetan monks find themselves involved in an altercation with one of *The Abominable Snowmen*.

Right: Victoria (Deborah Watling) and Jamie (Frazer Hines) as they appeared in the story *The Evil of the Daleks*. *Below:* Another scene from the same story. The badly damaged Emperor Dalek can be seen in the background.

readily imitated although it is interesting to note that the Grand Marshal of the Ice Warriors—seen in the story *The Seeds of Death*—did not suffer any breathing restrictions presumably because he was breathing Martian air aboard his own space craft.

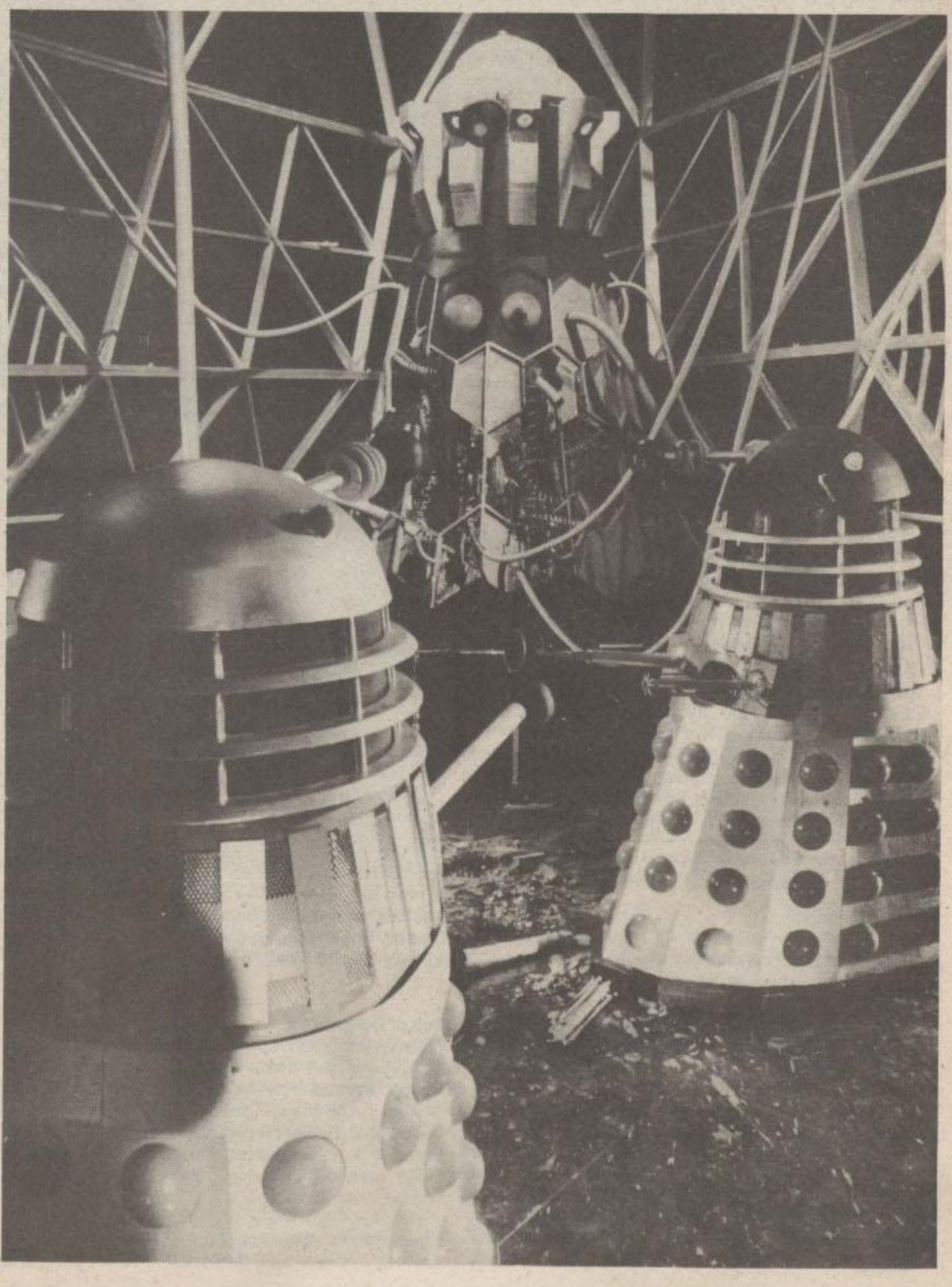
Their method of dealing out death was to blast their victims with sonic pulsations from wrist mounted guns, impact causing a visual distortion of their victim's bodies before death. As revealed in *The Radio Times* this was simply achieved by having a camera pointing at a sheet of tin foil reflecting the image of the "doomed" actor. A person standing behind the foil would gently push it with his finger thereby causing the image to distort like a joke mirror in a fun fair.

On the visual effects front Jack Kine and Bernard Wilkie, famous for their work on the BBC **Quatermass** serials of the fifties, made horrifically effective use of a machine capable of generating vast quantities of soap suds which provided the environment for the thrashing fronds of the seaweed monster from *Fury from the Deep*. Many people, even today, still regard the finale of the foam surging through the corridors of the refinery, engulfing all in its path, as an example of **Doctor Who** at its most terrifying.

No mention of Troughton's **Doctor Who** would be complete without mention of *The War Games*. Not an epic story by any margin despite its length of ten episodes. Nevertheless it did introduce one of the foundations of the **Doctor Who** legend, the Time Lords who were finally revealed on their home planet in the last episode. In many respects episode ten was the long-awaited explanation of the whole **Doctor Who** concept. We learned who he was—a Time Lord capable of living forever, barring accidents. We learned why he travelled the Universe—boredom with the lifestyle on his own planet. And we were told why he was an exile—The Time Lords believed in non-interference, a rule the Doctor broke with notorious frequency.

The trial of the Doctor towards the end of the episode revealed also the reason for his constant involvement in the lives of other people. In the best tradition of the hero, and notwithstanding his unconventional dress, mannerisms and approach, he fights evil in its absolute defined state—championing those who have not the strength themselves to withstand evil's tyranny.

He uses no guns, no super strength, no back-up organisation—only his mind, his wits and his resourcefulness. It was all that Troughton's Doctor ever needed. ●



DOCTOR WHO

EPISODE GUIDE

THE DALEK MASTER PLAN (Serial V, 12 episodes)

The Nightmare Begins (13th November 1965)
The doctor has found the clothed skeletal remains of astonaut Marc Cory on the planet Kembel and, nearby, a small tape recorder. He pockets it and is about to go on when he sees a large space craft landing. Mavic Chen, Guardian of the Solar System, has come to join the Dalek alliance.

Day of Armageddon (20th November 1965)
Delegate Zephon has escaped the Doctor's bonds and raised the alarm. Immediately the Daleks move off to trace the cause allowing the cloaked Doctor to steal the Tarranium Core of the Tie Destructor. Aboard the stolen *Spar* Bret Vyon, Steven and Katarina have heard the klaxons. Bret decides to lift off.

Devil's Planet (27th November 1965)
Over-riding the Daleks' remote control of the *Spar* Bret and Steven announce the ship is ready to take off from Desperus. The four travellers take up lift-off positions but Bret notices the inner airlock door is open. Katarina goes to shut it—and is seized by the mad killer Kirksen; a knife held at her throat.

The Traitors (4th December 1965)
At the experimental plant on Earth a slip of the tongue has given Contoller Daxter away. Bret shoots him but the Doctor realises the three of them are now fugitives. Agent Sara Kingdom enters, gun in hand. Bret tells the Doctor and Steven to run and blocks the shot aimed at the Doctor with his own body. He slumps to the ground, dead.

Counter-Plot (11th December 1965)
The hostile and invisible Visian monsters are massed outside the cave sheltering the Doctor, Steven and their new associate Sara. The odds against the three surviving increase even more when the Daleks appear, driving away the Visians and surrounding the cavemouth.

Coronas of the Sun (18th December 1965)
A blast from the Dalek guns has freed Steven from his imprisoning force field and the three jubilant travellers are now back aboard the TARDIS and off to try again and warn Earth of the Dalek threat. But when they land the scanner fails to operate and the instruments indicate a polluted atmosphere outside.

The Feast of Steven (25th December 1965)
Inside the TARDIS, the Doctor hands round glasses of wine, to celebrate what they missed out on in Liverpool: Christmas. They toast each other and then the Doctor steps away to wish, "A Merry Christmas to all of you at home." The ship flies on through Time and Space.

Volcano (1st January 1966)
While the time travellers spend New Year's Eve in Trafalger Square briefly celebrating the arrival of 1966, the Daleks dematerialise their time machine carrying Mavic Chen and a squad of Daleks in the search for the Doctor. The exultant cries of "Conquest is assured" ring through the arched hallways.

Golden Death (8th January 1966)
Inside the Great Pyramid of Cheops, Steven and Sara have succeeded in cutting their bonds. They start looking for a way out of the tomb but merely get lost in the labyrinth, ending up in the burial chamber. Suddenly the lid of a sarcophagus opens and a bandaged figure rises to his feet.

Escape Switch (15th January 1966)
The Doctor has stolen the Directional Unit from the Meddling Monk's TARDIS which he hopes to use to pilot his own ship back to Kembel. The Daleks must be stopped now they have regained the Tarranium Core. The main switch is pulled on the TARDIS console.There is a flash and smoke rises from the controls.

The Abandoned Planet (22nd January 1966)
Chen's ship has blown up in mid-air leaving Steven and Sarah despondent that they have lost their final chance to warn Earth of its peril. But Mavic Chen is still alive in the Dalek control room and obviously quite mad. He captures the pair and leads them into the Mountains, where the Daleks are waiting.

Destruction of Time (29th January 1966)
Recovering from the effects of the Time Destructor the Doctor counts the cost of human life needed to defeat the Daleks' Master Plan. Bret, Sara, Katarina.
Tired, he walks to the TARDIS controls and activates the Time Rotor. The ship fades from the now barren surface of Kembel.

William Hartnell *(as The Doctor),* Peter Purves *(Steve Taylor),* Adrienne Hill *(Katarina),* Nicholas Courtney *(Bret Vyon),* Jean Marsh *(Sarah Kingdom),* Kevin Stoney *(Mavic Chen),* Peter Butterworth *(The Meddling Monk),* Brian Gant *(Kert Gantry),* Pamela Greer *(Lizan),* Philip Anthony *(Roald),* Michael Guest *(interviewer),* Peter Hawkins & David Graham *(Dalek voices),* Robert Jewell, Kevin Manser, Gerald Taylor, John Scott Martin *(Daleks),* Julian Sherrier *(Zephon),* Roy Evans *(Trantis),* Douglas Sheldon *(Kirksen),* Dallas Cavell *(Bors),* Geoffrey Cheshire *(Garge),* Maurice Browning *(Karlton),* Roger Avon *(Daxtar),* James Hall *(Borkar),* Bill Meilen *(Froyn),* John Herrington *(Rhynmal),* Clifford Earl *(station sergeant),* Norman Mitchell *(first policeman),* Malcolm Rogers *(second policeman),* Kenneth Thornett *(detective-inspector),* Reg Pritchard *(man in mackintosh),* Sheila Dunn *(Blossom Lefavre),* Leonard Graham *(Darcy Tranton),* Royston Tickner *(Steinberger P. Green),* Mark Ross *(Ingmar Knopf),* Conrad Monk *(assistant director),* David James *(arab sheik),* Paula Topham *(vamp),* Robert G. Jewell *(clown),* Albert Barrington *(Professor Webster),* Buddy Windrush *(prop man),* Steve Machin *(cameraman),* Terrence Woodfield *(Celation),* Roger Brierly *(Trevor),* Bruce Wightman *(Scott),* Jeffrey Isaac *(Kepren),* Derek Ware *(Tuthmos),* Walter Randall *(Hyksos),* Bryan Mosley *(Malpha).*
Directed by **Douglas Camfield,** Teleplay by **Terry Nation** & **Dennis Spooner,** Story editor **Donald Tosh,** Designed by **Raymond Cusick** and **Barry Newbery,** Incidental music by **Tristram Cary,** Fights arranged by **Derek Ware** and **David Anderson,** Produced by **John Wiles.**

THE MASSACRE (Serial W, 4 episodes)

War of God (5th February 1966)
Simon is reporting to the Abbot of Amboise that Anne Chaplette will be found and her aunt arrested. When Roger Colbert enters with the news of Anne's arrival at de Coligny's household the Abbot looks up. His face and hair gives him an exact likeness to the Doctor.

The Sea Beggar (12th February 1966)
France is all set to go to war with Spain and Admiral de Coligny is confident the Dutch will come in on the side of France. The King is happy and proclaims the Admiral will be known as *The Sea Beggar* in history books if that occurs. *The Sea Beggar* is the name of the victim Tavannes has arranged to have killed.

Priest of Death (19th February 1966)
A mob has apparently killed the Abbot of Amboise but Steven sees the dead man has the face of the Doctor. Roger Colbert accuses Steven of the crime, forcing him to flee. The body lies forgotten in the gutter.

Bell of Doom (26th February 1966)
From Wimbledon Common, 1966, the TARDIS has acquired a new traveller, Dodo Chaplet, whom the Doctor immediately takes to because she has a strong resemblance to his lost grand-daughter, Susan. But it is her last name which interests Steven. Chaplet is an anglicised version of Chaplette and Dodo's grand-father was French. Did Anne therefore survive the massacre?

William Hartnell *(as The Doctor),* Peter Purves *(Steve Taylor),* Andre Morell *(Marshall Tavannes),* Leonard Sachs *(Admiral de Coligny),* David Weston *(Nicholas),* Annette Robertson *(Anne),* Eric Thompson *(Gaston),* John Tillinger *(Simon),* Edward Finn *(landlord),* Christopher Tranchell *(Roger),* Eric Chitty *(Creslin),* Clive Cazes *(captain of the guard),* Reginald Jessup *(servant),* William Hartnell *(Abbott of Amboise),* Cynthia Etherington *(old lady),* Barry Justice *(Charles IX),* Joan Young *(Catherine de Medici),* Michael Bilton *(Coligny),* Norman Claridge *(priest),* Roy Denton *(first man),* Ernest Smith *(second man),* Jack Tarran *(first guard),* Leslie Bates *(second guard),* John Slavid *(officer),* Jackie Lane *(Dodo).*
Directed by **Paddy Russell,** Teleplay by **John Lucarotti,** Story editor **Donald Tosh,** Designed by **Michael Young,** Produced by **John Wiles.**

THE ARK (Serial X, 4 episodes)

The Steel Sky (5th March 1966)
Guardian Zentos is wary of the time travellers' arrival aboard the Ark and his fears would seem to be confirmed when a mysterious fever strikes down the Commander and several Monoids. They are all victims of Dodo's cold for which no cure exists in this century. The Doctor's group is arrested and told they will be tried, if anyone survives to try them.

The Plague (12th March 1966)
The Doctor has found a cure for the illness and, back in favour once more, the three take their leave of the Ark in the TARDIS—only to rematerialise back there for a few seconds later. But the place seems strangely empty and derelict. It is Dodo who notices the giant statue is now complete—but with the head of a Monoid . . .

The Return (19th March 1966)
Having killed Yendom, Monoid Two returns to the Launcher shuttle craft to transmit a warning to the Monoids about Refusis. A booby trap bomb destroys the craft. From a distance the Doctor sees the explosion and is worried about it. They might be marooned forever if the Ark departs now.

The Bomb (26th March 1966)
In flight once more Steve and Dodo have gone off to change clothes. They return as the ship rematerialises once more. But the Doctor has vanished although his voice can still be heard. "The Refusians?" queries Dodo to which the Doctor replies no—this is some form of new attack . . .

William Hartnell *(as The Doctor),* Peter Purves *(Steve Taylor),* Jackie Lane *(Dodo),* Eric Elliot *(Commander),* Inigo Jackson *(Zentos),* Roy Spencer *(Manyak),* Kate Newman *(Melliure),* Edmund Coulter *(first Monoid/Monoid One),* Frank George *(second Monoid/Monoid Three),* Michael Sheard *(Rhos),* Ian Frost *(Baccu),* Stephanie Hessom *(first Guardian),* Paul Greenhalgh *(second guardian),* Terence Woodfield *(Maharis),* Ralph Carrigan *(Monoid Two),* Terence Bayler *(Yendom),* Brian Wright *(Dassuk),* Eileen Helsby *(Venussa),* Roy Skelton & John Halstead *(Monoid voices),* Richard Beale *(Refusian voice).*
Directed by **Michael Imison,** Teleplay by **Paul Brickson & Lesley Scott,** Story editor **Gerry Davis,** Designed by **Barry Newbery,** Incidental music by **Tristram Cary,** Produced by **John Wiles.**

THE CELESTIAL TOYMAKER (Serial Y, 4 episodes)

The Celestial Toyroom (2nd April 1966)
Beating the clowns Joey and Clara at a sinister game of Blind Man's Bluff Steven and Dodo find a TARDIS. But it is a fake carrying only a clue to the next game, "Four legs, no feet, of arms no lack. It carrys no burden on its back. Six deadly sisters, seven for choice. Call the servants without voice".

The Hall of Dolls (9th April 1966)
"Hunt the key to fit the door, that leads out on the dancing floor. Then escape the rhythmic beat, or you'll forever tap your feet" proclaims the next clue Dodo and Steven must follow. The two set off down the corridor extending from the false TARDIS, but they are followed by the three remaining doll servants.

The Dancing Floor (16th April 1966)
Playing cards, nursery characters and dolls have all failed to stop Steven and Dodo. Now the Toymaker prepares his deadliest toy. Moving to the next game,

Dodo and Steven meet their next opponent: a fat, jolly schoolboy in a Greyfriars outfit. Cyril tells the pair they will not find the game easy.

The Final Test (23rd April 1966)
Imitating the Toymaker's voice has enabled the Doctor to free the TARDIS from his enchantment, causing the sinister mandarin's world to vanish into nothingness. To celebrate their victory Dodo hands around the bag of sweets Cyril gave her earlier. The Doctor bites one and then clutches his mouth in agony. A terrible toothache has afflicted him.

William Hartnell *(as The Doctor),* Peter Purves *(Steve Taylor),* Jackie Lane *(Dodo),* Michael Gough *(The Toymaker),* Campbell Singer *(Joey the Clown/Sergeant Rugg),* Carmen Silvers *(Clara the Clown/Mrs Wiggs),* Peter Stephens & Reg Lever *(The Hearts Family),* Beryl Braham, Ann Harrison & Delia Lindon *(The Dancing Dolls),* Peter Stephens *(Cyril).*
Directed by **Bill Sellars,** Teleplay by **Brian Hayles,** Story editor **Gerry Davis,** Designed by **John wood,** Incidental music by **Dudly Simpson,** Choreography **Tutte Lemkow,** Produced by **Innes Lloyd.**

THE GUNFIGHTERS (Serial Z, 4 episodes)

A Holiday for the Doctor (30th April 1966)
Mistaken for entertainers Dodo and Steven have been forced, at gunpoint, to give a song for the Clanton Brothers. While the pair bash out a version of *The Ballad of the Last Chance Saloon* on an ancient bar piano the brothers prepare to ambush the approaching Doc Holliday—unaware that he is in truth the Doctor.

Don't Shoot the Pianist (7th May 1966)
Wyatt Earp has taken the Doctor and Doc Holliday into protective custody but the Clantons have not given up easily. Believing Steven to be a friend of Holliday they have captured him and brought him out as a hostage. Unless Holliday is turned over to them, warns Ike, Steven will be lynched. A hanging noose is swung over a tree.

Johnny Ringo (14th May 1966)
Ike and Billy Clanton pay a visit to the jail house to free their brother Phineas. They find Wyatt Earp's younger brother, Warren, in sole charge and shoot him once they have located the keys. The three brothers depart leaving Warren dead on the floor to await Wyatt's return.

The OK Corral (21st May 1966)
Doc Holliday, Wyatt and Virgil Earp have shot dead the Clantons returning calm to Tombstone. The Doctor, Steven and Dodo make their own departure in the TARDIS. Their next location the Doctor announces to be far in the future, but on the scanner appears the face of a savage . . .

William Hartnell *(as The Doctor),* Peter Purves *(Steve Taylor),* Jackie Lane *(Dodo),* Lawrence Payne *(Johnny Ringo),* William Hurndell *(Ike Clanton),* Maurice Good *(Phineas Clanton),* David Cole *(Billy Clanton),* Sheena Marsh *(Kate),* Shane Rimmer *(Seth Harper),* David Graham *(Charlie),* Richard Beale *(Bat Masterson),* Reed de Rouen *(Pa Clanton),* Martyn Huntley *(Warren Earp),* Victor Carin *(Virgil Earp).*
Directed by **Rex Tucker,** Teleplay by **Donald Cotton,** Story editor **Gerry Davis,** Designed by **Barry Newbery,** Ballad music by **Tristram Cary,** Sung by **Linda Baron,** Produced by **Innes Lloyd.**

STAR-P
patrick t

Patrick Troughton's period as the Doctor is known by many as the era of "the forgotten Doctor" and there is certainly considerable evidence to support this description. The years 1966 to 1969 saw the leanest years for the commercial marketing of the **Doctor Who** name with, annuals aside, a Sky-Ray ice lolly set of cards as the sole widely-marketed set of items to bear the face of the man least publicly identified with the role of the Doctor.

At the same time, however, Patrick Troughton's stamp on the programme is as significant as any of his successors and he still commands a great loyalty today from those fans who fondly remember the period when the Doctor wore a baggy coat, a bow-tie and an outrageously garish handkerchief.

That Patrick Troughton become the Doctor at all was something of a miracle according to former script-editor Gerry Davis. When William Hartnell was reported as retiring from the role a serious decision had to be made at the BBC as to whether **Doctor Who** should continue or not. Though it was decided to continue a question mark remained as to who should assume the role of television's most popular time traveller. Whoever it was would have to possess the ability to convey a character role of enormous complexity as well as being noticably different to William Hartnell's conceptiion of the part. Experience from the two *Amicus* Dalek films had shown up the folly of trying to emulate the traits and mannerisms of the tv **Doctor Who.**

The producer at the time, Innes Lloyd, approached Patrick Troughton with the suggestion that he should play the Doctor on the basis of his enormous success at playing character roles.

Born just a couple of years after the First World War, Patrick Troughton grew up in North London and attended Mill Hill Public School until, in his teens, he left to train at the Embassy School of Acting under Eileen Thorndike. There he learned the basic arts of acting and studied the crafts of the repertory player until he was asked to play a more important role, serving the Royal Navy in the Second World War.

Troughton's military career was touched by distinction. He rose rapidly in the military hierarchy during the war and was commissioned in charge of a motor gun boat guarding the Channel routes mid-way through the war. Several months later his craft was torpedoed while out to sea and Troughton was one of the lucky survivors. This experience, plus his Navy years in general, developed his strong, assertive personality and his ability to stand out in a crowd.

After his demob, Patrick Troughton returned to his first love: the theatre. He auditioned successfully, for the celebrated Bristol Old Vic Company where he underwent the rigours of Shakespearian acting. After that came the footlights of the London stages, appearances in films and, eventually portrayals for BBC and commercial television.

Patrick Troughton was 46 when he was approached by Innes Lloyd to play the role of the Doctor and at first he was reluctant to take on the part. His argument to the producer was that prolonged exposure in one role would mean his sacrificing the very skill that had won him such acclaim in the past. No longer would he be a faceless actor—capable of playing roles as far apart as Paul of Tarsus and the villain of Dicken's *Old Curiosity Shop,* Quilp (often remarked by Troughton to be his favourite portrayal)—but a household name.

In the long debates which followed all sorts of methods were discussed by which Patrick Troughton could remain hidden as the Doctor. One suggestion was that Troughton should be blacked up and play the Doctor like a wind-jammer sea captain. Eventually a Charlie

ROFILE
roughton

Chaplin mould was agreed upon whereby the Doctor would lose his imperious traits but gain a air of innocence that would lead others to suspect he was far more harmless than was truthfully the case. The all-too-familiar costume of bow-tie, shapeless trousers and baggy top coat were all derived from Chaplin's internationally recognised interpretation of the tramp.

Extra ingredients were added to complement the image. The enormous handkerchief became an essential character device, used to show everything from fond farewells as an implement for waving, to a means for signifying a relief from stress whenever wiped gratefully across the Doctor's brow. The bag of sweets—usually jelly babies—frequently attributed to Tom Baker's Doctor actually came in as early as *The Power of the Daleks:* Troughton's debut story. And in further homage to Chaplin, the early Troughton serials even saw him sporting a shapeless ten-gallon hat, again a useful prop for over-exaggerating certain movements such as greetings and farewells.

Far more significant was the addition of the recorder, an instrument which Patrick Troughton made a diligent attempt to master during his three years with the series. More than anything else the recorder was a subtle means of conveying to the audience the Doctor's mood. In *The Power of the Daleks* the jaunty little sailor's horn-pipe, coupled with a merry jig, succeeded far more graphically than words in conveying the cheerful, carefree mood of the Doctor now that he had regained his youth. By comparison in the next Dalek serial, *The Evil of the Daleks,* the muted, melancholy notes issuing from the instrument beautifully enhanced the sombre expression on the Doctor's face.

Despite his very clever use of props, however, the art of Patrick Troughton lies in his accumulated talent for observation and mime. There is a subtle over-emphasis in all of Troughton's movements and speech which makes it very difficult to pin down exactly where the secret of his success lies. And it is a secret that Patrick Troughton carefully guards.

In talking about "the forgotten Doctor" part of this mythology has grown up around Troughton's refusal to give interviews either to the press or to ➤

Top left: Patrick Troughton gives a rare interview to Glyn Owen for BBC Wales' Today (the cameraman is Ted Brown) during filming of *The Abominable Snowman. Left:* Patrick Troughton as the Doctor. *Top right:* The Doctor finds himself at the mercy of Alexander and Jamie (Frazer Hines) in this scene from *The Highlanders. Below right:* A scene from *The Krotons* with Jamie and Zoe (Wendy Padbury)

Top left: A scene from *The Highlanders*. *Top right:* The Doctor pauses for a game of Solitaire in the final episode of *The War Games*. *Above:* Ben (Michael Craze), the Doctor (Patrick Troughton) and Polly (Anneke Wills) as they appeared in *The Highlanders*. *Opposite top:* The Doctor finds himself at the mercy of a group of Tibetan monks in *The Abominable Snowman*. *Opposite below left:* Patrick Troughton as the Doctor. *Opposite below right:* Patrick Troughton and Deborah Watling pause during location filming of *The Abominable Snowman*.

inquisitive television reporters. Any reporters foolish enough to ask at his dressing room door are invariably greeted with the sharp rebuke of "No!" Even in the one instance where he was persuaded to do an appearance with Jon Pertwee to promote the anniversary serial *The Three Doctors* Troughton appeared throughout as the second Doctor, never as himself.

His reasons for maintaining anonymity were given in a letter onetime to the organisers of a *Doctor Who* Convention who dearly wanted him to appear to answer questions about his years with the programme. He summed up his approach to acting up as being like a conjuror's repertoire. If you scrutinise a trick long enough you, the audience, can determine how it is done.

All this makes Patrick Troughton seem like a very serious and intense man and it comes as quite a shock, when talking to other actors and actresses who have worked with him, to discover that very much the opposite usually applies off-stage. He is exceedingly charming, particularly with women, and has a roguish sense of fun. If a group of actors are gathered round a bar after a production the teller of the bawdiest stories is usually Patrick Troughton.

During camera rehearsals for *Doctor Who* Troughton would delight in mischievous stunts designed to reduce the unwary to convulsive laughter. As recalled by Fraser Hines, who played Jamie, one particular routine saw Troughton produce from his pockets not the unexpected handkerchief but a pair of female undergarments which immediately "corpsed" the entire production team except for Deborah Watling—as Victoria—who, red-faced, vociferously protested, "They're not mine!"

On the few occasions where he has spoken of his years with **Doctor Who** Patrick Troughton has had nothing but praise for the programme. With producer Innes Lloyd Troughton is quoted as "never having had a cross word" and he remembers fondly his relationship with Fraser Hines, Deborah Watling and Wendy Padbury, who played Zoe.

Despite the passing of the years Patrick Troughton still retains a fondness for **Doctor Who** for several reasons. His acting talents have seen him playing everything from villains to swash-buckling heroes but rarely before the **Doctor Who** series had he been awarded

a sympathetic role which gave him scope for sly fun and even a bit of clowning. With the Doctor he was able to indulge in his admitted passion for "dressing up" and exercise a wish to "fool the enemy and fox his friends" by his unique way of interpreting scripts.

In discussing Patrick Troughton's approach to roles several of his acquaintances have remarked at his unusual way of getting behind a part. He does not so much read the lines verbatim but rather he *thinks* himself into the character he is playing and says the lines in the way that the character would say them. As Deborah Watling once remarked in an interview "he can make the most fantastic character appear totally real, because he himself believes in the part."

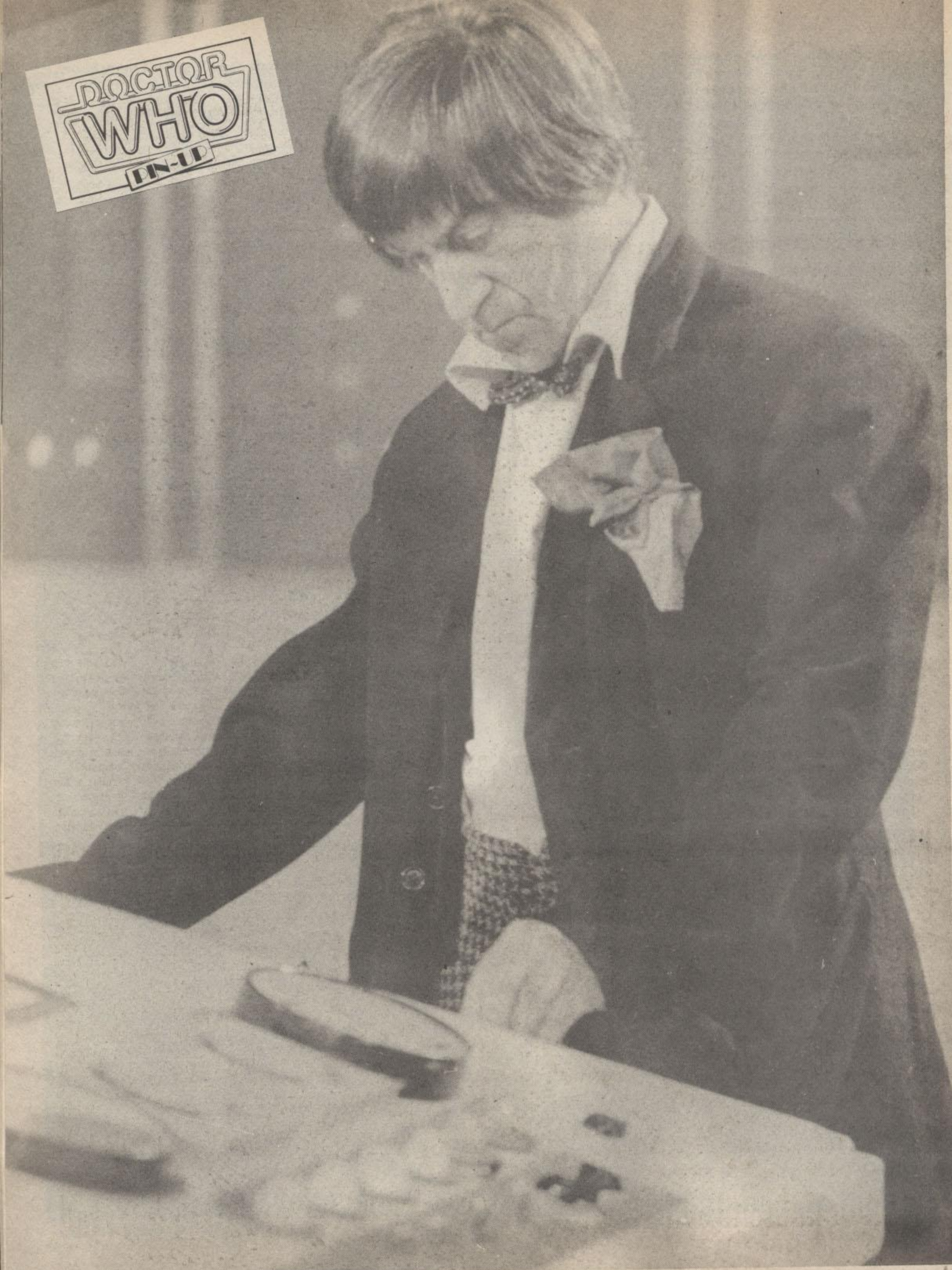
Another of Troughton's reasons for liking the series was that it brought him into contact with youngsters. Had he not chosen the acting profession Patrick Troughton would dearly have loved to have been a teacher. "Yes, I'd have liked teaching," he said. "Children keep one young." A reporter on the **Doctor Who** set once wrote that a smile appeared on Troughton's face whenever he thought that, as **Doctor Who,** he was injecting fun into life and entertaining the whole family.

Now into his sixties Troughton has lost none of his talent nor his determination to keep active and fit. A few years ago a mild heart attack cancelled his re-portrayal of Quilp in the BBC Classic Serials presentation of **The Old Curiosity Shop,** but since recovering from that he has gone on to make appearances in shows as diverse as **Play for Today** and **The Dick Emery Show**. His natural lean and slim look is maintained by careful attention to diet. He gave up smoking a long time ago and reads avidly books on philosophy and comparative religion. Yet countering the serious side of his nature there is his genuine relish for self-displacement. He owns a large cabin cruiser to which he frequently retreats to take up the more leisurely pursuits of exploring the waterways of Britain.

Of all the actors to have played the Doctor, Patrick Troughton is the most enigmatic—a chameleon-like figure who is almost as mysterious as the Time Traveller he once portrayed. It is a similarity he would probably be keen to foster as people ponder the phrase, "Who is Patrick Troughton?" to decide whether it is a question or a statement.

DOCTOR WHO

PIN-UP



DR WHO MONTHLY INTERVIEW with

MORRIS BARRY

With a show-business career spanning over forty years, Morris Barry has made a name for himself both as an actor, in the theatre, films and television, as a director of shows such as Z-Cars, **and** Softly Softly, **and as a producer of many series particularly the highly successful** Poldark **and** Dracula. **Now in his sixties the retiring but never retired former** Doctor Who **director looks back at his association with some of the memorable serials of Patrick Troughton, in an interview by Jeremy Bentham.**

No look at the Patrick Troughton *Doctor Who* years, and in particular the story *Tomb of the Cyberman,* would be complete without a feature on the background to those twenty-one serials. And few people are more qualified to talk about these serials than director Morris Barry who spent 23 years with the BBC before retiring from the pressures of television production to concentrate on his first loves, lecturing and acting.

Meeting him at his home in West London Morris Barry gave every inch the image of a man eloquently able to talk on all aspects of television. On one wall is a framed caricature of the man dressed in the operatic style of a vampire, complete with lengthy fangs; a tribute by an artist for the BBC's internal newspaper *Ariel* to the highly-successful 1977 adaptation of **Dracula** which Morris Barry produced. Nearby is a similarly framed billboard from a stage play of *Dracula* which featured a younger Morris Barry in the capacity of an actor, a profession he still follows to this day.

No less than three Patrick Troughton serials fell under his directorial guidance during the years 1967 and 1968. His last was *The Dominators* reviewed in **Doctor Who Monthly 44**) but preceding that were the two epic Cyberman adventures *The Moonbase* and *Tomb of the Cyberman.*

Looking at the first of these, *The Moonbase,* I mentioned the memorable chase across the Moon's surface of two astronauts by a team of attacking Cybermen, and asked how it was done.

The technique used, Morris Barry explained, was a theatrical invention called *Kirby's Flying Ballet:* an elaborate harness arrangement worn under an actor's costume and linked to a steel wire and a system of pulleys. A stage-hand pulling the other end of the wire can lift an actor quite effortlessly into the air which thus achieved the required semi-weightless scenes in *The Moonbase.* Recalling his involvement with the theatre I asked Morris Barry if use of this equipment had been his idea for *The Moonbase,* and had there been technical problems erecting it in a studio?

"It might well have been my suggestion, having flown on the high wire—as we used to call it—in my younger days. It was comparatively easy to use because *The Moonbase* as filmed at Ealing Film Studios and we had these big gantries going overhead to which the pulleys could be attached. It's just a wire going over pulleys geared like a block and tackle system."

The resulting scenes on television of the time travellers effortlessly moving, with balletic grace, over the Moon's surface were very impressive.

Morris Barry's career as an actor began before the Second World War in stage work. After serving in the army he returned to the theatre but found himself getting increasingly involved with, firstly film, and then television. He joined the BBC as a holiday-relief floor manager, supposedly only a temporary job, in the late Fifties and stayed on, gradually working his way up, until the end of the Seventies. After that he returned to acting appearing in both **Blake's 7** and an episode of **Doctor Who.** In the latter he played the engineer Tollund who made the fatal mistake of disagreeing with Lady Adrasta in *Creature from the Pit.*

Today, despite having passed the BBC retirement age of 60, Morris Barry still keeps more active than most men half his age. He lectures on the art of Television, directs plays for the fringe theatre, and still finds time to take on the occasional acting part such as his recent small role in the up coming BBC production of John Wyndham's **Day of the Triffids.**

His directing qualifications developed from having worked, like Peter Grimwade (interviewed last month), as a production assistant. His first chance to direct came with a live series called **Star and Company.**

"It was a bi-weekly series," he recalled. "No recording, just straightforward live transmission, rather like all the early **Z-Cars** which I was also involved with. On that series we played in film from

Morris Barry was responsible for three of the best loved Patrick Troughton *Doctor Who* adventures. He directed *The Moonbase, The Tomb of the Cybermen* and *The Dominators.*

time to time and a long time afterwards, when the BBC had done a lot of recorded programmes, I was approached by producer David Rose to do an episode of **Softly Softly** (the spin-off programme from **Z-Cars**). I said yes, but it was only right at the end of the interview that he said, 'Oh by the way, the whole thing's live'. I said 'What? We don't do anything live nowadays!' to which he replied that the recording channels were overbooked for some reason and so the thing would have to be live. I was one of the few directors left at the BBC who knew how to do live (drama on) television.

"There were troubles there with live television because if, say, artists take a certain scene a little bit faster than at rehearsals your timings go all wrong. If you're playing in a piece of pre-recorded film you have to have a bit of run up time beforehand while the leader goes through. And on one occasion I had to track, in the studio, up to a notice on a door and then we were supposed to go onto film. This scene had played faster than I had expected and so we had to wait on that notice on the door seemingly for ages while we watched the leader on the film rolling through on the other monitor because it wasn't ready."

Fortunately, even in the early days, **Doctor Who** was never transmitted live although once the cameras were rolling for recording *takes* the productions were handled, where possible, as though they were live, with one scene following another in the order they would appear on a viewer's television set. Thus, as Morris Barry pointed out, one episode per week was tele-recorded (the technique employed in the studio before the days of electronic video tape) as opposed to the situation nowadays with one serial being recorded over a period of a few weeks and split into logical scene shooting blocks: for instance all TARDIS interior scenes being done on one day. For *The Moonbase* the TARDIS control room was erected for the recording of episode one, and then again, a few weeks later, for episode four.

Although the week-by-week/episode-by-episode shooting of **Doctor Who** would seem to offer many disadvantages by comparison with today's methods, it did offer one advantage to Morris Barry in his dealings with Patrick Troughton's Doctor.

"He *(Troughton)* started off with the idea of being a whimsical, funny-ha-ha-type character, always cracking jokes: A leprechaun figure playing a recorder. This damn pipe used to come out at every opportunity and we had to try to persuade him, very tactfully, not to do this. Now costume-wise he wanted very baggy trousers which we all thought, and costumes all thought, were dreadful. So what we did every episode, without Patrick knowing, was to have wardrobe take in the trousers a little more, making them slimmer until by the end of the story he cut a far more presentable character."

Many people had made the observation that Patrick Troughton approached the role of the Doctor in a very ad-lib manner, constantly tossing in his own ideas as to how scenes with the Doctor should be done. I asked Morris Barry about this.

"He did but don't be mistaken about this. Patrick Troughton is a highly professional actor and a lovely man to work with. He does have all sorts of marvellous ideas the whole time but you have to decide which ones to use and persuade him accordingly. He was a wee bit tricky to begin with as the Doctor because he did have all these pre-conceived ideas which nobody agreed with—including myself. I thought his own personality would come through without the need for him to do deliberately funny things."

Aside from Patrick Troughton's performance as the Doctor the other remembered aspect of *The Moonbase* was the return of the Cybermen, distinctly different in design from their appearance in *The Tenth*

Planet. I asked if this change had been Morris Barry's decision to which he replied no, stating that the modification had been costume department's responsibility due to the habit of the actors playing the mark 1 Cybermen to faint every so often due to heat which built up inside the first costumes."

"The Cybermen had to be very tall too so consequently every actor who auditioned for a Cyberman came into the office with great lifts in their shoes. We wanted to film them with lifts as well so that they came out very tall indeed. And, of course, if you shoot people from below—do a low angle shot—they look as though they're towering over you and I wanted to give the Cybermen this tall, powerful image."

The revamped Cybermen in *The Moonbase* certainly gained notoriety and popularity but even that was nothing compared to the reception which followed their comeback in the most famous Cybermen saga of all, *Tomb of the Cybermen,* a story noted for its high ratings and for the controversy which some of its more frightening scenes drew from worried parents.

From a purely visual point of view *Tomb of the Cybermen* was a masterpiece with easily its most dramatic scene being the hatching of the Cybermen from their honey-comb tombs. I asked about the problem of choreographing the movements of the Cybermen actors so that they all emerged from the tomb in unison.

"I think it was one of those cases where it never worked at rehearsal but on the *take* it did. If anything we had more problems with the Cybermats. That was the first time, I think, that the BBC worked with radio-controlled models in the studio—and they went mad because the frequency the Cybermats were on was the same as the floor manager's headset, and so the two signals inter-acted sending the models spinning round and round in circles while we were trying to guide them onto a scene. The special effects manager put them right eventually but it took a long time just tracking down what was causing them to do this.

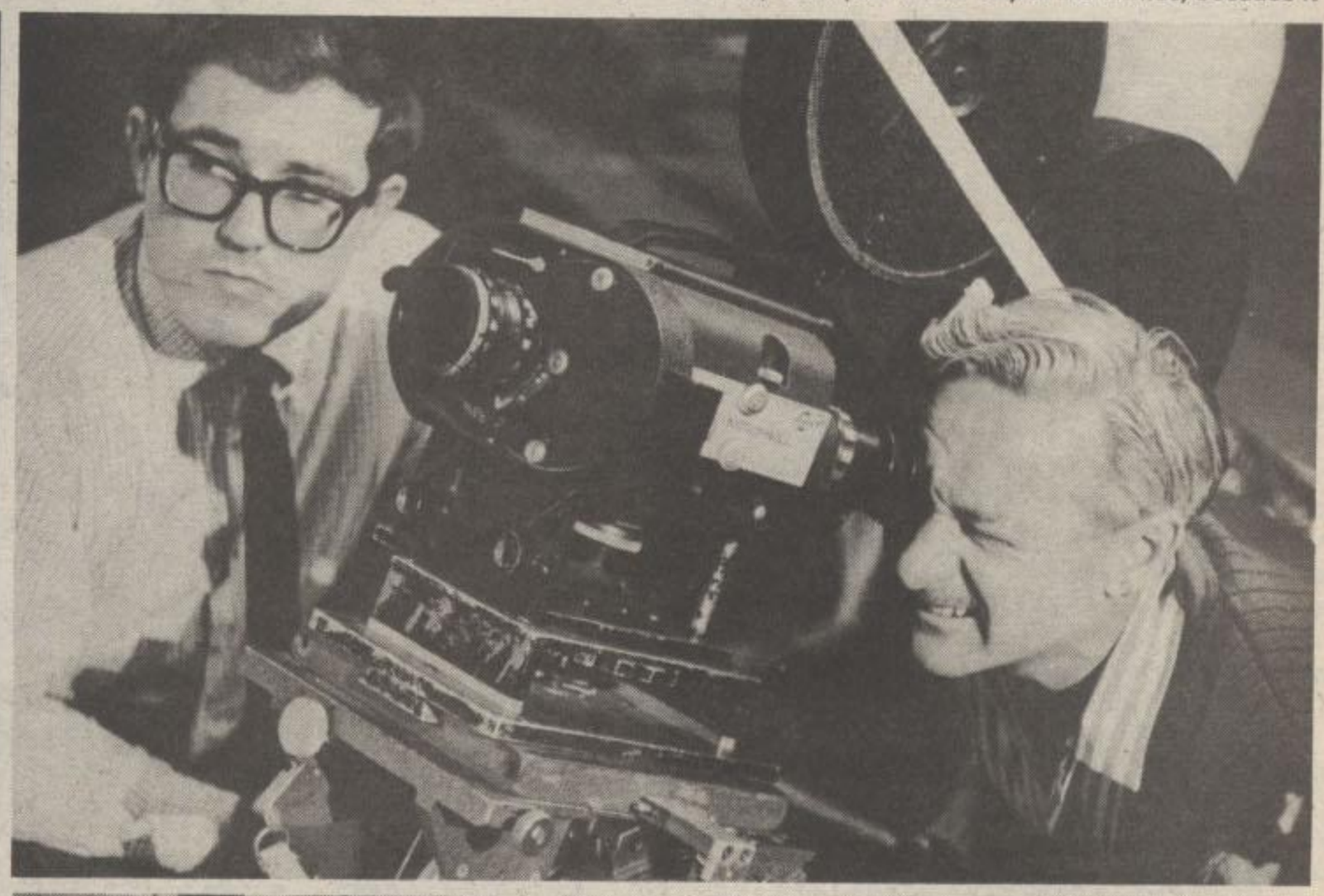
When we discovered the source of the interference we had to ask the floor manager to work without his headset for those scenes with the Cybermats."

Bearing in mind Peter Grimwade's comments last issue about the mixing of location footage with studio recording I asked Morris Barry about how the two were intermixed in the Sixties when over-lapping from one serial to another was more common.

"We did block pre-filming over a week or fortnight for the film inserts and it was very often the case that the regular artists would be working in the studio—thus unavailable—and so for much of the time you were working with the other artists in the cast. If the Doctor was in the studio that day you couldn't have him on location and you had to film other things." With *Tomb of the Cybermen* this example was well illustrated in that the regular cast—the Doctor, Jamie and Victoria—did not appear in any of the location scenes used to establish the planet Telos in the opening episode.

"Practically always you film before you do the studio work which presents complications in that the first time you meet some of the artists, after engaging them, is on location and they've suddenly got to assume a certain character. And then they and you, are stuck with it. Take an absurb example: supposing the chap does it with a Scottish accent, and then suddenly, in the studio, you realise he shouldn't have had a Scottish accent at all, he should have had an Irish accent. Well, in that event you are stuck with the Scottish accent because all the filmed inserts will have been done already. Sometimes you do have very cursory rehearsals beforehand but sometimes filming does just take place on the spot with no rehearsals. For my small part in *The Day of the Triffids,* because it

Above left: A scene from *The Moonbase. Far left:* Polly (Anneke Wills), the Doctor (Patrick Troughton) and Ben (Michael Craze) from *The Moonbase. Left:* Anneke Wills is suspended from a wire during the recording of *The Moonbase* while Patrick Troughton watches. *Above right:* Morris Barry lines up a shot aided by his assistant cameraman during the filming of *The Tomb of the Cyberman* at Ealing. *Below right:* Hobson (Patrick Barr), Nils (Michael Wolf) the Doctor (Patrick Troughton) and Ben (Michael Craze) in a scene from *The Moonbase.*



was such a small part, we didn't have any rehearsal at all."

In terms of establishing mood and atmosphere Peter Grimwade placed much emphasis on the use of incidental music. Yet, I observed, neither *The Moonbase, Tomb of the Cybermen,* nor *The Dominators* had had specially composed incidental music. Was this a budgetary restriction that had forced this option out or were there other factors involved I enquired?

"Don't forget, with something like **Doctor Who**," Morris Barry answered, in those days, one went for noises rather than music: shrieks, screams and that sort of thing. Sometimes you'd go to the BBC Radiophonic Workshop and they'd come up with something—just as they did with the opening of **Doctor Who**."

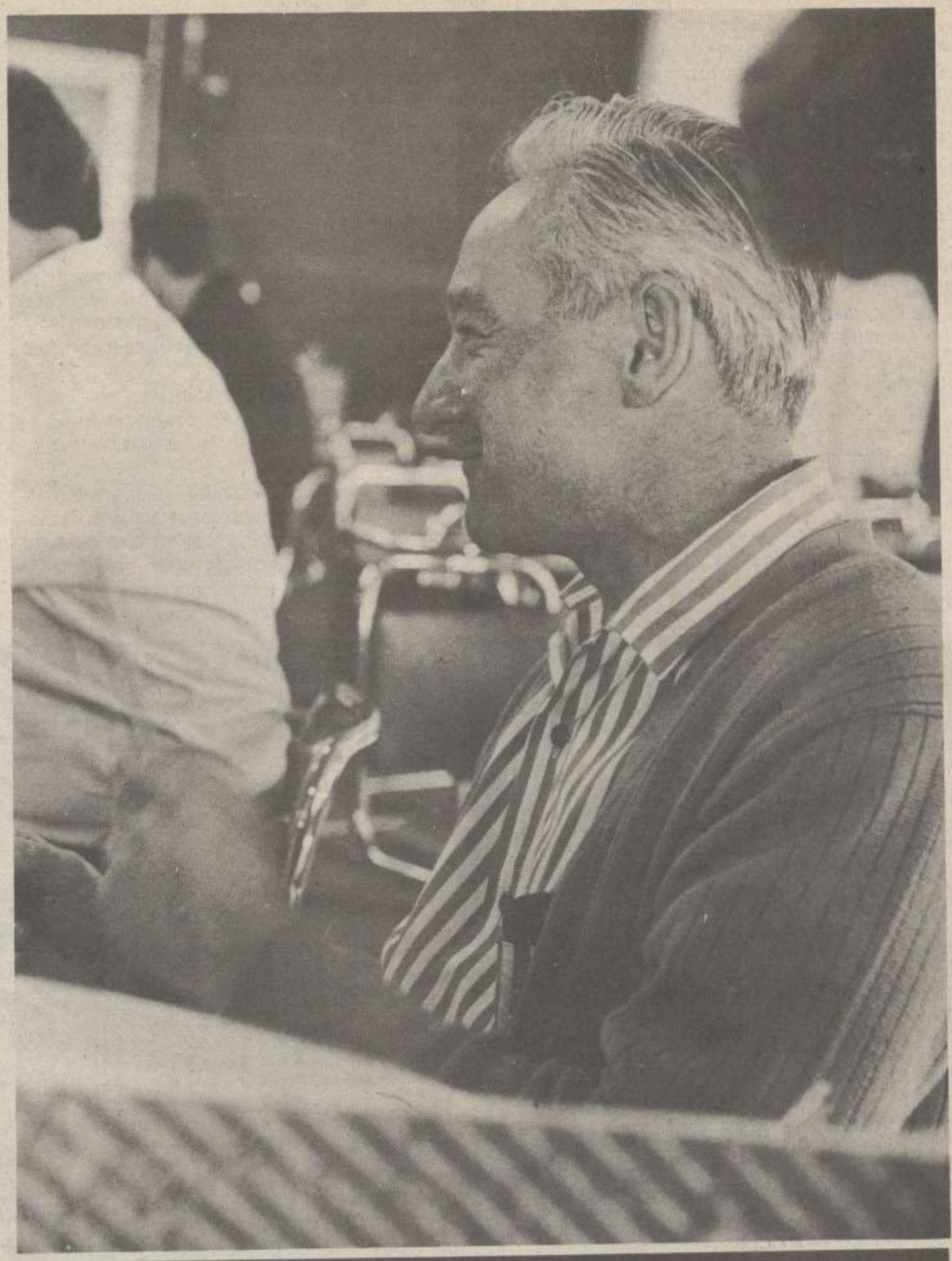
"Always with *Doctor Who,* and indeed other shows, I used to advocate going to the Gram library and digging out clearable, pre-recorded stuff which we would then use. I mean when you consider the BBC has the biggest Gram Library in the world available to you, you must be able to get something there."

A sound appreciation of music was not necessary, Morris Barry emphasised. The Gram Library has a trained staff who are skilled at interpreting a director's request for a certain style of atmospheric music and coming up with a selection of discs which are then collected soon after by the director's assistant. All three of Morris Barry's **Doctor Who** stories featured a selection of stock music tracks and radiophonic effects. The alternative is using part of the budget to pay for specially composed tracks which might mean the loss of perhaps two extra actors.

I asked Morris Barry what he found to be the most rewarding aspect of working on **Doctor Who.** "It prompts you to pull out all the stops," was his direct answer. "It's great fun to do, mostly because you have loads of discussions with very talented people on how to approach the scenes—particularly with special effects. Always, when I directed **Doctor Who,** my first priority was to get hold of the designer and the second was to get hold of the special effects man because virtually every scene has a special effect in it of one sort or another".

I concluded the interview by asking Morris Barry which of the two media he prefered working in, colour, or black-and-white. Would, for instance, *The Moonbase* have worked in colour with its great use of backdrops for the lunar surface? He agreed it would have presented some headaches but mostly from a design point of view rather than a directing one.

"Some of the effects you can get in black and white are, I think, in many ways better. For instance we made use of three TARDISes in *The Moonbase,* a full size one, a tiny model and a medium sized one. Colour on television tends to be too coloured. It tends to down-grade certain sharp, highly dramatic effects and can make them look rather beautiful, so you're rather fighting against colour to retain your dramatic effects. I was quite happy doing **Doctor Who** in black and white".



Top: **Doctor Who** *director Morris Barry relaxes during rehearsals of* Tomb of the Cybermen. Right: *The Doctor* (Patrick Troughton, far right) *and his companions Ben* (Michael Craze), *Polly* (Anneke Wills) *and Jamie* (Fraser Hines) *experience low gravity conditions when they find themselves on the moon during the Morris Barry directed adventure* Doctor Who and the Moonbase. *In the interview, Barry discusses the problems of "flying" actors on wires.*

THE DALEKS

TOPPS CHEWING GUM

As featured in the BBC TV series "DR. WHO"

Galactic war threatens when the Mechanoids destroy a Dalek ship . . .

WE HAVE MELTED YOUR SPACECRAFT, SO REMEMBER, DALEKS! KEEP OUT OF OUR SKIES!!

BUT WHO ARE THE MECHANOIDS? WHAT DO THEY LOOK LIKE?

WHERE DO THEY COME FROM, THESE ENEMIES FROM NOWHERE?

ORDER BACK ALL DALEKS FROM THE SATELLITE, AND THE DALEK THEY AFFECTED. I WILL SHOW YOU OUR ENEMIES.

LATER, IN THE DALEK TEST CHAMBER...

THIS DALEK WAS ATTACKED BY A HYPNOTIC CLOUD, MAKING IT A SLAVE OF THESE MECHANOIDS.

THIS HYPNOTIC CLOUD IS MADE UP OF THOUGHT PATTERNS. THEY MAKE INDELIBLE PICTURES, STORED BY THIS DALEK IN ITS MEMORY RETINA.

WE HAVE ADDED SUBSTANCE PARTICLES AND DIMENSION ATOMS TO THAT CLOUD. WATCH THE RESULT ON THE VISUALISER.

HERE IS THE ENEMY, CALLED A MECHANOID. THEY ARE TOTALLY MACHINE WITH POSITRONIC BRAINS. THEY HAVE POWERFUL ARMS...

THEY CAN PIERCE OUR BRAINS AND MELT OUR CASINGS. WE MUST INVENT NEW DEFENCES — IMPROVE OUR OFFENSIVE WEAPONS.

I ORDER ALL OF YOU! INVENT NEW WEAPONS. PREPARE FOR GALACTIC WAR. MOST OF ALL... SEARCH THE SKIES FOR THE INVENTIONS OF OTHER RACES. WE MUST DEFEAT THE MECHANOIDS!

THE DALEKS

TOPPS CHEWING GUM

As featured in the BBC TV series "DR. WHO"

...THEIR CITIES ARE REBUILT AND THEIR DEFENCES RESTORED. BUT THE LESSON OF THE MONSTRONS HAS NOT BEEN LOST. NEWER, MORE SOPHISTICATED WEAPONRY MUST BE FOUND, NEW DEFENCES MUST BE DEVELOPED AND IF SUCH A QUEST BRINGS BLOODSHED, HAVOC AND DESTRUCTION OF WHOLE PLANETS...

...THEN SO BE IT!

SEARCHER NINE LEAVING SKARO FOR SKY TWELVE.

SEARCHER ONE TO SKARO. INVESTIGATED SATELLITE PLANET IN SKY TWENTY. DETECTED NO LIFE. PROCEEDING EAST BY NORTH EAST.

ABANDON ORDERS TO PROCEED EAST BY NORTH EAST. CIRCLE THAT DEAD SATELLITE PLANET ONCE MORE.

WE OBEY, SEARCHER ONE LEADER.

ON NEARBY PHRYNE, UNSEEN WATCHERS NOTE THE INVESTIGATING SPACE SHIP...

THIS IS SAF SPEAKING. THAT SPACE SHIP IS CIRCLING OUR MOON PLANET AGAIN. GENERAL ALERT, CONTROLLER?

CONTINUE CIRCULATION ROUTE. I SHALL CONSULT THE LOGIC MACHINE. I SENSE SOMETHING IS WRONG.

EVEN IF THIS SPACE SHIP PIERCES OUR INVISIBILITY SHIELD, WE HAVE OUR ACTINIC RAY SHIELD AND OUR IMPULSE SHIELD TO PROTECT US. NO, THE PLANET PHRYNE IS SAFE... ALWAYS SAFE.

NO, SAF, REMEMBER OUR INVISIBILITY SHIELD. THIS SPACE SHIP SEES ONLY OUR MOON, NOT OUR PLANET PHRYNE.

QUESTION— WHY SHOULD THERE BE ONE BALL OF MATTER SUSPENDED IN THE COSMOS?

ANSWER. EVERY SOLAR SYSTEM HAS AT LEAST ONE DEAD PLANET IN IT.

I KNEW IT! WE CAN SEE ONLY ONE DEAD PLANET. IT IS PART OF A SOLAR SYSTEM... **HIDING SOMEWHERE NEAR!**

THE DALEKS HAVE FOUND THEIR FIRST VICTIMS IN THEIR QUEST; VICTIMS THAT SEEK TO HIDE. TO THE DALEKS AN ENEMY THAT HIDES IS A FRIGHTENED ENEMY. A FRIGHTENED ENEMY IS A WEAK ENEMY. AND A WEAK ENEMY MUST BE CONQUERED.

BUT AMONG THE INHABITANTS OF PHRYNE IS SAF, THE CONTROLLER'S YOUNG ASSISTANT. HE IS NEITHER WEAK NOR FRIGHTENED. HE IS WORRIED. HE IS WORRIED THAT THE SECRET OF PHRYNE SHOULD FALL INTO THE WRONG HANDS. HE IS ONLY TOO AWARE OF THE TERRIBLE DANGER OF SUCH A THING...

...FOR HE KNOWS THAT PHRYNE IS THE STOREHOUSE FOR THE COMBINED ACCUMULATED KNOWLEDGE OF AN ENTIRE GALAXY.

CONTROLLER! THE ALIEN SHIP HAS LANDED ON OUR MOON!

I'VE LOOKED AT THE RECORDS. NO ONE'S BOTHERED TO LAND THERE FOR FIVE HUNDRED YEARS!

DON'T PANIC, SAF. PERHAPS THEIR MACHINE'S FAULTY. WE'RE INVISIBLE, REMEMBER.

LOOK, WE'RE THE GUARDIANS OF THE HISTORIES, THE TREASURES AND THE ARTIFACTS OF OVER A HUNDRED PLANETS. WE DAREN'T TAKE RISKS.

I LOVE THIS PLANET, SAF. DO YOU THINK I WOULD TAKE RISKS? BE CALM. WHAT CAN THESE NEW INTRUDERS POSSIBLY DO?

SEARCHER ONE LEADER, CONTACT WITH SKARO HAS BEEN ACHIEVED.

I WILL COME.

HOLDING FREQUENCY 9087 DAC.

SEARCHER ONE LEADER ABOUT TO ISSUE REPORT.

AM INVESTIGATING A SOLAR SYSTEM WHICH SEEMS TO BE HIDDEN BY SOME INVISIBLE FORCE FIELD...

WE ARE SETTING UP MACHINERY TO PIERCE INVISIBLE SHIELD...

THIS **IS** SERIOUS. YOU WERE RIGHT, SAF! ORDER OUT A SPACE SQUADRON TO DEAL WITH THESE INTRUDERS.

SQUADRON BLASTING OFF FOR INTERCEPTION OF MOON INTRUDERS.

THE PHRYNE FIGHTER SQUADRON FLIES OFF TO ENGAGE THE DALEK FORCE IN BATTLE. THEY CLIMB HIGH INTO THE CLEAR BLUE SKIES HIGH ABOVE THE THINNING AIR TO THE VERY EDGE OF THE ATMOSPHERE...

19f SPITAL ROAD,
MALDON,
ESSEX, ENGLAND
Tel 0621 56628

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